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MOTION PICTURE HERALD

3
COPY

Keeping the Faith

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have the attributes of personality.

Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

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A BOOK TO BOOK!

Watch the Brilliant World Premiere at the Capitol, N. Y.!



M-G-M's magnificent picturization of the famed best-seller is The Picture of the Year!

★

A JOHN FORD Production

with

JACK HOLT · WARD BOND

Based on the Book by William L. White

Screen Play by
FRANK WEAD, Comdr. U.S.N. (Ret.)

Associate Producer Cliff Reid

Directed by JOHN FORD, Capt. U.S.N.R.

A Metro-Goldwyn-Mayer Picture

Sign That Pledge Now.
MARCH OF DIMES (Jan. 24-30)

Great guns!



THE NEW YEAR STARTED WITH A TECHNICOLOR BANG! WARNERS' ADVENTURE SMASH OF SMASHES IS OPENED!

"I Know What I'm Doing!," she said...



with GEORGE BRENT · WARNER ANDERSON · LUCILE WATSON · JOHN RIDGELY · EVE ARDEN · Directed by CURTIS BERNHARDT · Produced by HENRY BLANKE

Screen play by CATHERINE TURNEY from the novel "Instruct My Sorrows" by Clare Jaynes • Music by MAX STEINER

WARNERS'

TRADE

SHOW

JAN.

7!!

ALBANY.....Warner Screen. Room
79 N. Pearl St.

ATLANTA.....RKO Screening Room
191 Walton St. N.W.

BOSTON.....RKO Screening Room
122 Arlington St.

BUFFALO.....Paramount Sc. Room
464 Franklin Street

CHARLOTTE.....20th Cent.-Fox Sc. Rm.
308 S. Church St.

CHICAGO.....Warner Screen. Room
1307 So. Wabash Ave.

CINCINNATI.....RKO Screening Room
Palace Th. Bldg. E. 6th

CLEVELAND.....Warner Screen. Room
2300 Payne Ave.

DALLAS.....20th Cent.-Fox Sc. Rm.
1803 Wood St.

DENVER.....Paramount Sc. Room
2100 Stout St.

DES MOINES.....20th Cent.-Fox Sc. Rm.
1300 High St.

DETROIT.....Film Exchange Bldg.
2310 Cass Ave.

INDIANAPOLIS.....Paramount Sc. Room
116 W. Michigan St.

KANSAS CITY.....20th Cent.-Fox Sc. Rm.
1720 Wyandotte St.

LOS ANGELES.....Warner Screen. Room
2025 S. Vermont Ave.

MEMPHIS.....Paramount Sc. Room
362 S. Second St.

MILWAUKEE.....Warner Th. Sc. Rm.
212 W. Wisconsin Ave.

MINNEAPOLIS....20th Cent.-Fox Sc. Rm.
1015 Currie Ave. N.

NEW HAVEN.....Warner Th. Proj. Rm.
70 College St.

NEW ORLEANS.....20th Cent.-Fox Sc. Rm.
200 S. Liberty St.

NEW YORK.....Home Office
321 W. 44th St.

OKLAHOMA.....20th Cent.-Fox Sc. Rm.
10 North Lee St.

OMAHA.....20th Cent.-Fox Sc. Rm.
1502 Davenport St.

PHILADELPHIA.....Vine St. Sc. Room
1220 Vine St.

PITTSBURGH.....20th Cent.-Fox Sc. Rm.
1715 Blvd. of Allies

PORTLAND.....Jewel Box Sc. Room
1947 N.W. Kearney St.

SALT LAKE.....20th Cent.-Fox Sc. Rm.
216 East 1st South

SAN FRANCISCO.....Republic Sc. Room
221 Golden Gate Ave.

SEATTLE.....Jewel Box Sc. Room
2318 Second Ave.

ST. LOUIS.....S'renco Sc. Room
3143 Olive St.

WASHINGTON.....Earle Th. Bldg.
13th & E Sts. N.W.

INTO THE BOXOFFICE SUN



soon will stride a giant drama, deep and bold in its emotions! Its shining importance to every boxoffice will be dramatized by the World Premiere engagement soon in NEW YORK CITY.

A WALK IN THE SUN

A LEWIS MILESTONE PRODUCTION

20th CENTURY-FOX

Produced and Directed by LEWIS MILESTONE · From the Novel by Harry Brown · Screenplay by Robert Rossen

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 1 January 5, 1946

NEW YEAR RESEARCH

SINCE the cocktail party has become so thoroughly integrated with the commercial and social functioning of our world of the cinema, it is appropriate to report upon the findings of scholarly research pertaining to origins, and to the alchemy of the elixirs concerned.

For some years now it has become the requirement that cocktailing should be had on the occasion of everything of moment in the development of the trade and the art. A cocktail party is indicative of: a prominent star comes to town—meaning New York—if an obscure dim star comes, if a West Coast executive needs a touch of East Coast accent, whether prominent or dim, if any executive, east or west, needs or could use a shade of build-up, if a production of less than automatic box office potency is about to be reviewed, if the organization concerned has been out of print for a while, or if merely the public relations department has not been heard from for a spell. The cocktail is the universal solvent. It is presumed to either glorify or to ameliorate. It can exult, temporize, or change the subject. Cocktail parties are given in this industry on every provocation known, save the declaration of a dividend to the common stock holders, an occasion which requires no boosting.

* * * *

ALL that is a way to coming up to a special appreciation of attentions to the cocktail appearing in Supplement One—The American Language, by Mr. H. L. Mencken, a matter of 700-and-odd pages, exclusive of appendices, published by Knopf of New York. Mr. Mencken, for reasons of his own, has been interested in the language of America for a long time and has done a long editional series of tomes on the subject.

Mr. Mencken, who has probably paid more attention to the subject than anyone else, finds some seven possible origins of the term "cocktail". It is his scientific obligation to record them all, but in the authoritative manner of this page we discard all but the pleasant and plausible one. By that account Antoine Amedee Peychaud, an apothecary from San Domingo, established in Rue Royale in New Orleans about 1795, was given to entertaining his friends, after lodge meetings, behind the prescription case with brandy toddies laced with some bitters made after a formula he had brought from the West Indies. He used Sazerac brandy from Limoges. It will be the pleasant recollection of some of our subscribers that the contemporary Sazerac still takes a touch of the Bitters Peychaud, despite the fact that they taste a bit more of the Louisiana sassafras than of San Domingo.

In spite of the fact that Mr. Mencken considers the cocktail "the greatest of all the contributions of the American way of life to the salvation of humanity", he does not come down to the definitive consideration of the Manhattan and the Martini which are in this editor's book the only honest cocktails in the field.

We have, however, become a bit discursive. The consideration was addressed at the matter of language and terminology. It seems that M. Peychaud, by his whimsy, served his brandy toddies in those double-ended egg cups called *coquetiers*, to be pronounced ko-ket-tays. After five or six of them, you will be understanding what the pronunciation was—and is. How!

* * * *

The New York Film Critics held a meeting and took a vote on the best picture of 1945. Four of the first string motion picture editors were reported absent because of illness and voted by proxy. As a result "The Lost Weekend" won.

■ ■ ■

"LUCKY" AT the POST

OUR world is not going to be quite the same again. "Lucky" Baldwin, the most tentative project in the modern history of the art, is going into production—after three ownerships and a remarkable succession of script writers. It has been on the way for years and years. Mr. Fred Stanley of the *New York Times* counts "nine top flight scenarists", but he is too young to remember them all and, besides, one or two were not top flight.

Anyway, the carpenters were working on the sets this week on the M-G-M lot in Culver City, and the casting had got as far as Mr. Clark Gable for the role of Mr. Elias J. Baldwin, the famous California sportsman of the '70's, and Miss Lana Turner as "the principal romantic interest". Sounds promising, even for those who are not absorbed in pursuit of the lore of California's empire builders.

It may be recorded in passing that Mr. Baldwin engaged in improving the breed on a ranch covering the present site of Santa Anita Park, where his great research is still carried on with enthusiastic attention from the cinema's creative community. History and sentiment will be served by the making of a number of exteriors for the production there. Production starts as Santa Anita's winter season opens, so a lot of the cast would be there anyway.

■ ■ ■

WINTER WALK—If you would know the country the time to look is now in the days between the years when the woodlands stand stripped of costume and makeup, as frank and free of guile as a rehearsal hall a month before the show. There is candour in the snowy slopes and the stark anatomy of the landscape. The pin oaks tower with drooping under-branches, making gestures one would never guess in the haughty grandeur of June and full costume. The old orchard trees, to be so gay and blithe in pink and white in the Maytime, are revealed as sophisticated, weather-experienced figures, shaped no doubt by the internal inspiration of the stuff that apple jack is made from. The New England elms stand formally erect in vase form shape which someway makes one remember Lillian Russell. The larches, liars that they are, after dressing all summer like evergreens, stand revealed and naked, perhaps embarrassed. They should be. And here and there the bird nests of last year's matings, now that the twittering romance is over, linger to tell the secrets of the summer that is gone. There will be another summer—and more twittering, more secrets. The old story is always new.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Boom Week

THE annual Christmas to New Year's week shows were filled to capacity this year as a record number of war-prosperous people flocked to Times Square and the theatrical district. Theatres presenting Broadway plays and shows, both good and bad, also enjoyed exceptional business, especially on New Year's Eve despite the increase in admissions.

At the Radio City Music Hall more than 4,000 people waited daily from three to five hours for admittance in a line extending for more than five city blocks. During the eight-day period starting Christmas morning through New Year's Day approximately 202,750 persons saw the Music Hall's presentation of RKO's "Bells of St. Mary's" and the annual Nativity stage show. An average of 1,200 people were in line daily awaiting admittance when the theatre opened at 7:30 each morning.

At the Roxy theatre in New York, where "Leave Her to Heaven" opened Christmas day, 181,865 persons paid $168,196 during the eight-day period ending New Year's Night, breaking all previous records at the theatre.

At the New York Strand a waiting line was present for the 7 A.M. opening last Friday of Warner Brothers' "San Antonio," starring Errol Flynn, while the Hollywood theatre, showing "Saratoga Trunk," enjoyed the biggest week of the picture's six-week run.

In Boston, theatre business throughout the week was higher than in many years, and a new record was set in nearly all of the city's first run theatres. In downtown Boston the de-luxe theatres provided extra performances to accommodate the increased crowds.

Profit Sharing

ERIC A. JOHNSTON, president of the Motion Picture Association, industrialist and manufacturer, president of the United States Chamber of Commerce, and a member of President Truman's labor-management advisory committee, has announced a 25 per cent profit sharing plan for employees in all his Washington State manufacturing plants. He termed the move his solution to "industrial democracy." The profit-sharing system went into effect with the new year for all employees of the Brown-Johnston Company, retailers of electrical equipment, and the wholesale and manufacturing divisions of the Columbia Electrical and Manufacturing Company, both in Spokane. Employees will share approximately 25 per cent of the net profit before taxes, on a point system based on income, position and length of service.

Harsh Words

ALTHOUGH the British public finds American films "wizard" and crowd into any and all theatres playing U. S. films, the British film critics, joined by some clergymen and certain members of Parliament, find Hollywood product "shoddy," "suggestive" and "dreary."

The Associated Press reported this week that Helen Fletcher of the *London Time and Tide* found "salacity" in "Bedside Manner" and that "God Is My Co-Pilot" struck her as a "blood lust disguised as patriotism." Never mind the popularity of the American pictures, the horrified Mr. P. L. Mannock, writing in the *Daily Herald* of "Her Highness and the Bellboy," remarked that "better stories are written daily by eight-year-old girls in exercise books." E. Arnot Robertson, of *The Daily Mail,* said of "George White's Scandals": "My sole pleasure lay in the discovery it was the twenty-sixth edition and that I have missed the preceding twenty-five."

On the governmental level, the often loquacious Robert Boothby, Conservative member of Parliament, suggested that "we might as well apply to become the forty-ninth state." But, according to the same AP dispatch, the reading public evidently doesn't take its film critics seriously for, meanwhile, of 25 pictures shown in central London, 19 are American, three British, two French and one Russian. Londoners especially like Bob Hope, Shirley Temple and Edward G. Robinson.

Christmas Success

"STAR IN THE NIGHT," according to the home office, the costliest two-reel subject ever produced by Warner Brothers, which was released as a special Christmas attraction, will be reissued annually as a holiday featurette, Norman M. Moray, short subjects sales manager, said in New York this week. The decision to make this subject a yearly special was made as a result of reactions of exhibitors and audiences who saw the picture in its pre-release engagement. The cast includes Donald Wood, J. Carroll Naish, Dick Erdman, Rosina Galli and others.

Back to Hollywood

ACCORDING to the year-end report of the West Coast Public Information Committee, some 2,750 of Hollywood's 6,700 people who joined the services during the war are back on the job.

Big Haul

TWO hatless youths, both believed to be under 18 years of age, walked into the manager's office of the Astor theatre, New York, Sunday night, flourished a revolver, and walked out again with $10,500 stuffed in their pockets. Although the house was filled to capacity and there were approximately 100 people waiting in the lobby, none of the patrons knew that the robbery took place. The money the boys took represented the night's receipts and proceeds from the sale of Victory Bonds to patrons. The thieves encountered four officials in the manager's office, but no one knew how the boys got in or out of the theatre.

In Chicago, five safe-crackers held eight janitors captive in the Uptown theatre on New Year's Day while they blasted the safe with nitroglycerine and fled with $4,100 in silver. The bandits entered the theatre by picking an exit-door lock at about the time the janitors were reporting for work. As each janitor arrived, the robbers took him captive and finally marched all eight to the front row center of the auditorium, where they were seated and guarded.

Televising Truman

PRESIDENT TRUMAN, delivering his annual message to the joint session of Congress January 15, will be seen as well as heard in New York, Washington and other cities over a television network. It will be the first time a President of the United States will have been televised as he addressed Congress, and the first television pickup for the Capitol's interior. The occasion will also mark the formal opening of inter-city television on a regular basis between the two cities, over the coaxial cable being installed by the American Telephone and Telegraph Company. The A. T. & T. schedule calls for 6,000 miles of coaxial cables by 1950.

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STATE DEPARTMENT compiles library of films for use abroad Page 16

MOTION PICTURE stocks on the New York Exchange during 1945 Page 17

JAMES MASON again "Top Ten" winner in vote of British exhibitors Page 20

YEAR 1945 one of readjustment to peace, indicated by headlines Page 22

J. J. UNGER appointed general sales manager for United Artists Page 26

METRO achieved record gross during year, William F. Rodgers says Page 26

HARRY THOMAS is named president of PRC, Lloyd Lind vice-president Page 27

"FREE Movie Days" totaled 70,000 in Bond campaigns, WAC reports Page 27

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Opportunity

"NO strings attached"—and five servicemen rode this week from New York and Chicago to California, at the expense of Columbia Pictures. The Company, its spokesman said in New York Wednesday, wanted to show its appreciation to the services, "and especially to the Coast Guard."

The gesture received much newspaper mention, which, however, failed to remark upon Columbia's feature, ready for national release January 10—"Tars and Spars."

The men rode in a taxicab recently arrived from Los Angeles. One Harry Arisohn, its owner, of that city, had driven six Marines to New York in time for New Year's Eve. They paid $40 each. They hurdled the railroad traffic jam. Mr. Arisohn profited, and visited his parents in New York. He received newspaper mention in copy and pictures.

Columbia's service to servicemen provided a cab hurriedly repainted, and inscribed "The Tars and Spars Special"; a press agent who rode with three servicemen to Chicago, and there was to debark to make room for two more to be picked up; an itinerary which was to "include key cities"; and a slambang finish at the gates of Columbia's studio in Hollywood.

Continuing Service

SERVICE is still the motto of the USO, which, with the war over, still looks for avenues of entertainment for the men of war. Beginning March 1, the organization will supply entertainment in 97 hospitals maintained by the Veterans Administration.

"Patients in the hospitals were the forgotten men of World War I," Abe Lastvogel, USO president, said Tuesday, and added he hoped to give shows to hospitalized veterans until mid-1947.

The USO has 28 units now touring Army and Navy hospitals, many of which will become veterans' hospitals.

Critics' Choice

AS THE new year rolled in another of the many annual motion picture polls arrived with it. This time it was the tenth annual findings of the New York Film Critics and their selections for 1945. Paramount's "The Lost Weekend" was chosen as the best picture of the year. Ray Milland and Billy Wilder were named the outstanding actor and director for "The Lost Weekend," while Ingrid Bergman was elected the best actress for her performance in two of the three pictures she appeared in during 1946.

In addition, the critics voted special awards to General Dwight D. Eisenhower and the motion picture units of the British and United States Armies for the factual war film, "The True Glory" and to the Navy Department and Twentieth Century-Fox for "The Fighting Lady," which was filmed by Navy photographers and cut and assembled by 20th-Fox.

Voting was close for both the best picture and director, each needing a full six ballots to determine the winner. "The Lost Weekend" topped Lester Cowan's "The Story of G.I. Joe" by a count of nine to eight. Similarly, the directors of those films, Mr. Wilder and William Wellman, finished with nine and eight votes, respectively. Miss Bergman, judged on her appearances in "Spellbound" and "The Bells of St. Mary's," received nine votes on the sixth ballot as against three votes each for Joan Crawford in "Mildred Pierce," and Deborah Kerr in "Colonel Blimp." Peggy Ann Garner in "A Tree Grows in Brooklyn," received two votes.

Runners-up in the best pictures included "Colonel Blimp" and "State Fair."

Robert Mitchum, Zachary Scott, Roger Livesey, Gene Kelly and James Mason contested for honors with Mr. Milland. Among the actresses were Bette Davis, Rosalind Ivan and Margaret Rutherford, while the directors who figured in the voting were Jean Renoir, Michael Powell, and Emeric Pressburger, Henry Hathaway and Leopold Lindtberg.

Commemoration

IN COMMEMORATION of the Texas Statehood Centennial, December 29, Ned E. Depinet, president of RKO Radio Pictures, mailed to motion picture exhibitors in that state a souvenir first day issue of the United States postage stamp honoring the event. With a December 29 cancellation, the stamp was affixed to a decorative envelope which accompanied a letter from Mr. Depinet, and which read in part: "In the great development of the 'Lone Star State', the motion picture has played a very important part. . . . I became an 'adopted son' of Texas many years ago and cherish the memory of many happy years spent there in the film business. It is pleasing to see one of my old friends, Karl Hoblitzelle, acting as chairman of the Centennial Committee, and many others cooperating."

New Year's Present

AFFECTING the motion picture industry and individuals as well as the rest of the United States, the first major Federal tax reductions went into effect January 1. The principal beneficiaries of the reduction are the 12,000,000 persons of low incomes and the country's corporations.

The outstanding feature of the new tax law is the repeal of the 85.5 per cent excess profits tax on corporations. Including a reduction of the regular corporation income tax—from 40 per cent to 38 per cent for corporations with net profits over $50,000—and other changes, the law will decrease by $3,136,000,000 the Federal taxes that business will have to pay into the Treasury.

Reduction in taxes on the income of individuals total $2,644,000,000. Decreases range from seven per cent on a $1,000,000 income, to the complete elimination of payments by persons whose taxes under the present law fall only under the three per cent normal tax, levied on all individual net income above $500 for the year.

Jap Killer

JOE E. BROWN, film comedian, currently starring in the San Francisco company of "Harvey," which had its premiere at the Hartman theatre in Columbus, Ohio, recently, was credited with killing two Japs while entertaining service men on Luzon, it was revealed by Major General Robert S. Beightler, commander of Ohio's 37th division. Mr. Brown, recognizing General Beightler in the audience, summoned him to the stage, where the story was told. "Joe was in the lead tank during the capture of Bambang," the General said, "and as the Japs began to break, he fired two shots from his carbine, killing one Jap at 15 yards and another at 100 yards." Mr. Brown was reluctant to comment on the incident.

Goetz Succeeds Korda

London Bureau

BEN GOETZ, studio executive for MGM British Studios, Ltd., in London, has been appointed managing director and chairman of the studio, succeeding Sir Alexander Korda, who announced his resignation late in October. Mr. Goetz was formerly executive vice-president of Consolidated Film Laboratories in England and, later, an executive at the MGM British Studios.

Suggestion

A METHOD to obtain better pictures is to allow talent to have its own way. It is a method Filippo Del Guidice, managing director of Two Cities Films, one of the J. Arthur Rank British film companies, has followed. He admits that those who risk their money in production desire to direct it; but he suggests his own method to American companies.

The advice was offered by Mr. Del Guidice Wednesday in New York, following his arrival here for three months' study of American production and distribution methods, and public taste, in the course of which, he said, he hopes to interview many exhibitors in key cities.

"My method has paid me," he said, in talking about production. "You employ people who have brains; let them use them. Once you employ people of creative ability, you have to let them alone; just help them."

A plea for "teamwork" between the British and American film industries was also delivered by Mr. Del Guidice. He decried talk about "competition," declaring that there isn't any when both parties are trying to learn from each other; that, even if Britain produces 40 pictures a year for the world market, they still aren't a menace to American films; that the American industry should be appreciative that British films, for home consumption, give a practice and protection for home talent; and that, with the need for cooperation between Britain and the United States generally admitted, they will understand each other more easily if they collaborate in making pictures.

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THIS WEEK the Camera reports:





PRC HEADS. Harry Thomas, above, has been elected president of PRC Pictures, Inc., and Lloyd L. Lind, right, its vice-president. Mr. Thomas had been vice-president; Mr. Lind continues as assistant general sales manager. Mr. Thomas succeeds Kenneth M. Young, president of Pathe Industries, in a post held by Mr. Young since the resignation of Leon Fromkess in September.



Cosmo-Sileo



Metropolitan Photo

"LEAVE HER TO HEAVEN", Darryl F. Zanuck's Technicolor feature, was unveiled to the public and to the elite of society, stage, screen, radio, and politics at a premiere in the Carthay Circle, Los Angeles, and an invitational screening in the Twentieth Century-Fox home office, New York. Top picture: Mr. and Mrs. Zanuck, at the Los Angeles opening; bottom, Spyros Skouras, Twentieth Century-Fox president, and N. Peter Rathvon, RKO president, at the New York screening.

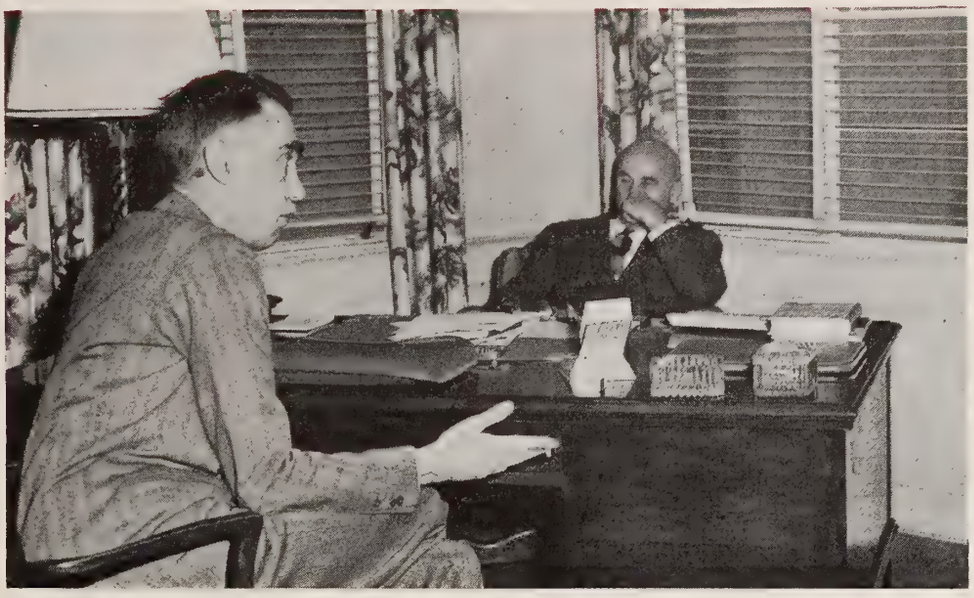
THE HIGH COST OF PRODUCING may have been the subject here, or it may not. The scene is the royal box, at the Marble Arch Odeon Theatre, London. The occasion is the opening to the world public of the most expensive picture of all time, J. Arthur Rank's $6,000,000 magnum opus, George Bernard Shaw's "Caesar and Cleopatra". The principals are Mr. Rank and Queen Mother Mary. The affair, Londoners agreed, was "like old times", with crowds and police.



Keystone



JOHN R. McPHERSON, formerly assistant to Herman Robbins, president of National Screen Service, will be joint managing director of the British office, the company announced last week. He has been with NSS 20 years.



STORY CONFERENCE, in Hollywood. Samuel Goldwyn, right, discusses with writer Robert Sherwood the script of "Glory for Me", which Mr. Sherwood is adapting from the MacKinlay Kantor novel, and the picturization of which will star Dana Andrews and Teresa Wright. The picture is expected to enter production next week.



EUNICE MUNOZ, who plays the feminine lead in the Portuguese film, "Camoes", now being made at the Lisboa-Film Studio, Lisbon, one of several planned in an expanding studio program.



By the Herald

NEW OFFICERS, for 1946. The Independent Motion Picture Operators' Union, New York, elected the men in the picture above. Seated are, left to right, Peter Waxberg, vice-president; Charles Axelrod, president; Louis Katz, secretary, and Joseph Castaldo, treasurer. Standing, left to right, are Phillip Dietrich, sergeant-at-arms, and members of the executive board: Joseph Weiss, Ruben Rudnikoff, Hyman Levine, Harry Wagner, Joseph Rallo, John McGrath and Jack Koenigsberg. The union is independent of national affiliation.



By the Herald

AT THE PAUL TERRY 30th anniversary party in New York, Friday: William Kupper, Jr., Richard de Rochemont, Mr. Terry and William Kupper, 20th-Fox general sales manager.



STANLEY HAND, formerly Altec Service Corp. advertising and publicity manager, has been appointed staff consultant.



WILLIAM F. KRUSE, manager of Bell & Howell's films division, has been elected chairman of the Photographic Industry Coordinating Committee.



Reni Newsphoto

FOR COMPILING SECOND BEST RECORDS in their areas, for the sale of E Bonds during the Victory Loan in Washington, D. C., six local managers were awarded $25 Bonds by A. Julian Brylawski, president of the MPTO of D. C. Above, left to right, are Robert Campbell, of Warners; Jack Foxe, of Loew's Columbia theatre; Alan Bachrach, of Warners' Tivoli theatre; Henry Coon, of that company's Penn theatre; Nathan Stovitz, of its Takoma theatre, and Kenneth Davis, of its Calvert theatre.



George Dorrill

ELECTED. James H. Arthur, right, general counsel for Fanchon & Marco, St. Louis, and recently a Marine first lieutenant, has been elected chief barker of the St. Louis Variety Tent 4. He is shown with Albert Stetson, retiring chief barker.



By the Herald

EUROPE, as concerns the film market, is beginning to recover, Vladimir Lissim, RKO European manager, reported in New York.



Wisner

AT THE DANNY KAYE Cleveland cocktail party: M. B. Horwitz, Washington Circuit; Bernard Kranze, RKO; Mr. Kaye, and Meyer Fine, Associated.

MR. SEADLER RESOLVES:



By S. F. Seadler. Reproduced without permission from LO, Loew's house organ.

INDEPENDENTS OFFER ADVICE TO COURT IN TRUST CASE

CIEA and SIMPP Ask Leave to File Briefs; Attack Testimony by Majors

Independent exhibitors and producers, denied the opportunity to testify in the New York Consent Decree trial, are presenting their viewpoints via briefs addressed to the court before oral arguments begin January 15 in the Federal District Court.

Both the Conference of Independent Exhibitors Association and the Society of Independent Motion Picture Producers have asked leave to enter the case as *amici curiae*. Their briefs attack the denials of major distributors that monopoly, conspiracy and oppression exist in the motion picture industry.

All three conditions are general, the briefs charge, and in the three branches of the industry—in production, in exhibition and in distribution. The exhibitors contend the defendants hold the power of economic life or death over competitive theatres and the producers declare they control the destiny of any picture produced for important screen time.

Exhibitors Decry Lack of Exhibitor Testimony

Judges Augustus N. Hand, Henry W. Goddard and John Bright are urged to consider the CIEA brief because of "the failure of the Government to call any independent exhibitors as witnesses and the inferences which conceivably might be drawn therefrom, plus the confusion which seemingly prevailed at the trial concerning the impact of defendants' acts and policies on the independents."

Although the CIEA supports the arguments of the Government it is dissatisfied with the plaintiff's handling of the case, it is evident in the language of the brief prepared by Abram F. Myers as general counsel and offered by Jesse L. Stern as associate counsel. "Not being privileged to offer testimony in their own behalf or to cross-examine defendants' witnesses," the document says, "the independent exhibitors could only writhe in the back seats while the defendants voiced their blanket denials of the charges and sought to make it appear that the independents had in no wise been discriminated against, had in fact been protected against harm by their tender ministrations, and were in general a lot of fat-cats basking in the Palm Beach sunshine."

Potency of Applications Recognized Legally

The regional associations that are members of the CIEA conducted surveys among independent exhibitors that "developed hundreds of complaints which were turned over to the Department of Justice," according to the brief. "While defendants were offering their testimony, and in anticipation of rebuttal, those organizations wired Government counsel the names of numerous independent exhibitors who were prepared to testify, and pointed out other sources of evidence," it continues.

Several such principles are suggested in the CIEA brief. It points to the court ruling on the compulsory arbitration clause in the Thacher decision in the early Paramount case. The proposition by the court that "existence or absence of exhibitor complaints is immaterial in a proceeding by the Attorney General in the public interest" is emphasized. So is the decision of Chief Justice White in the Standard Oil Company case wherein the brief relates it was held that "effective relief requires divestiture, dissolution and injunction."

Decisions in the Schine and Crescent cases are cited as indicating the temper of the courts and the measure of relief demanded from the defendants. Says CIEA in this connection: "Dissolution being the fate that has been decreed for these lesser circuits whose cases have been decided, it would be an astounding—a monstrous thing—if the great affiliated circuits, clothed with every competitive advantage and every special privilege that defendants can bestow upon them, should be allowed to remain in their hands, intact."

Majors Control Destiny of All Pictures, Say Producers

The denial by defendants that monopoly exists in production gets the back of the hand in the brief submitted by the Society of Independent Motion Picture Producers, the members of which distribute through the major companies. Not only do the studios enjoy a monopoly, but they and their distributor-exhibitor affiliates control the destiny of pictures made by the members, and the business survival of these individuals, it declares.

The position of SIMPP in its attempt to be "of aid and assistance" to the court in its determination is that features produced by the five theatre-owning distributors are given preferential terms over those made by member independents. Also that such major pictures are granted precedence in playing time and in length of engagement.

It is admitted that theoretically there is competition among the various studios and among the individual producers; that independent producers who can make good pictures can find an outlet. Actually, however, the system does not operate precisely in that manner, it is contended. The SIMPP brief holds that through control of first-run exhibition in the larger cities and by control of a narrow opportunity for national distribution the majors can dictate the success or failure of any production; that any independent producer who aspires to a major outlet must make a much better picture than the average turned out by the defendant studios in order to get it.

HIGHER AAA BUDGET APPROVED FOR 1946

As the date neared for final argument on the briefs in the New York Consent Decree case that may eventually decide the future of arbitration in the industry, the American Arbitration Association announced a budget of $300,000 had been approved for operation costs in the film field during the current year. The figure is an increase of $15,000 over the previous annual appropriation. The five theatre-owning major distributors, who are defendants in the Consent Decree case, contribute according to the domestic gross for the year ended August 31, 1945.

Majors' Defend Arbitration Use

Attacking the government's use of the arbitration cases in the trial of the case which was concluded in New York November 20, the five defendants, Paramount, RKO, Loew's, Warner Brothers and Twentieth Century-Fox, in the New York anti-trust suit who are parties to the Consent Decree, maintain that the Government was endeavoring to substitute the decisions of the arbitration tribunals for direct testimony. Their argument was presented in a 111-page brief, the first of two to be filed, dealing with the consent decree and the decisions in arbitration proceedings, submitted to the United States District Court in New York on Wednesday.

Plan Additional Brief

The defendants plan to file an additional joint brief relating to the history of clearance, run and admission prices in addition to their own briefs which are due Monday.

The brief argues that the motion picture arbitration system has been efficiently and impartially administrated; it is an effective method of settling industry disputes, and if there are any real defects in the system, due to limitations on the scope of arbitration, they are subject to cure by revision of existing provisions.

It cites the fact that the issues raised in the arbitration proceedings were entirely different from those presented before the court. In the arbitration proceedings, it points out, no question of violation of the anti-trust laws was involved; no rules of evidence were applied in respect of the testimony taken,

Cites Effect of Decree

The brief cites the history of the consent decree and the effects of the decree as well as the operation of the arbitration machinery. The defendants declare that the record with respect to the 416 arbitration proceedings which have been disposed of since the entry of the decree, established the following facts:

1. Adequate tribunals have been properly established to enable the system to operate effectively.
2. The system has been widely used by complaining exhibitors.
3. Proceedings have been expeditiously disposed of.
4. Resort to the system on the part of the complainants has been inexpensive.
5. The results of the decisions reflect the granting of adequate and appropriate relief.
6. The record of the proceedings establishes the complete impartiality of the system.
7. The great majority of the proceedings involved controversies related to clearance, a subject which, as the record abundantly indicates, is not susceptible to determination by any hard and fast rules.
8. The decisions as a whole are indicative of no widespread abuses or discriminations. In the large number of clearance cases decided in favor of exhibitors the modifications of clearance have simply represented revisions, of varying importance, of the business judgment theretofore exercised by the distributors.

"I'll see you at



M-G-M's
TECHNICOLORFUL

"ZIEGFELD FOLLIES"

Starring

FRED ASTAIRE
LUCILLE BALL
LUCILLE BREMER
FANNY BRICE
JUDY GARLAND
KATHRYN GRAYSON
LENA HORNE
GENE KELLY
JAMES MELTON
VICTOR MOORE
RED SKELTON
ESTHER WILLIAMS

and

WILLIAM POWELL

with

Edward Arnold
Marion Bell
Bunin's Puppets
Cyd Charisse
Hume Cronyn
William Frawley
Robert Lewis
Virginia O'Brien
Keenan Wynn

Directed by Vincente Minnelli
Produced by Arthur Freed

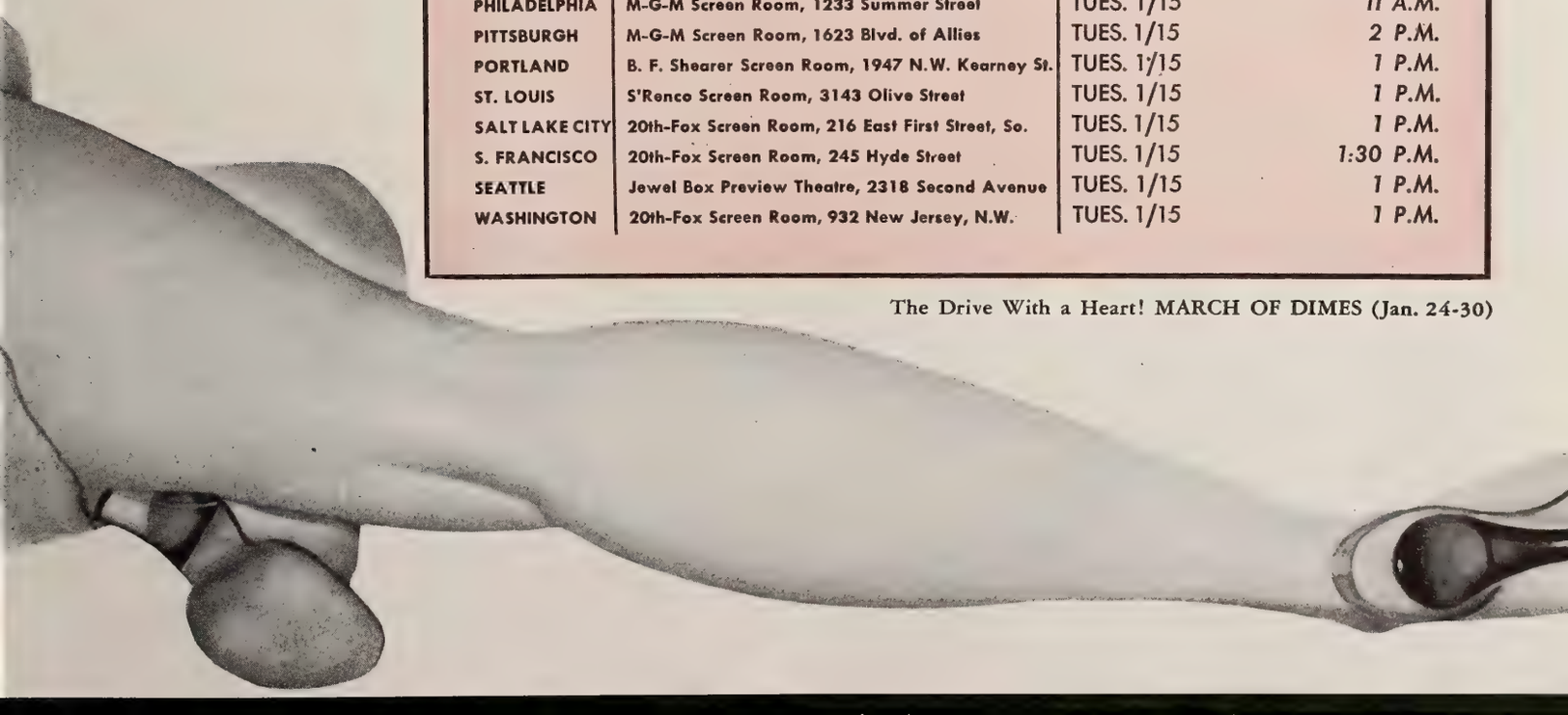
M.G.M's Trade Show!"

M-G-M Presents The Greatest Production since the birth of motion pictures

GLORIFIED IN TECHNICOLOR

ZIEGFELD FOLLIES

ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 1/15	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 1/15	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 1/15	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 1/15	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 1/15	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 1/15	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 1/15	7 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 1/15	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 1/15	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 1/15	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 1/15	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	TUES. 1/15	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 1/15	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	TUES. 1/15	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	TUES. 1/15	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 1/15	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES. 1/15	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 1/15	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 1/15	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	TUES. 1/15	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	TUES. 1/15	10 A.M. & 2 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 1/15	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	TUES. 1/15	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 1/15	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 1/15	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	TUES. 1/15	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 1/15	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 1/15	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 1/15	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 1/15	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 1/15	1 P.M.



The Drive With a Heart! MARCH OF DIMES (Jan. 24-30)

U. S. GATHERS FILM PROPAGANDA POOL

Benton Outlines Plan to Use Foreign Language Reels for Showing Abroad

It is now State Department policy to collect, adapt and score in foreign languages newsreels and documentary films about the United States for exhibition in 62 countries. This activity is part of the program formally announced last week by William Benton, Assistant Secretary of State, for the Office of International Information and Cultural Affairs which January 1 replaced the Office of War Information and the Office of Inter-American Affairs.

"The office for which I am to be responsible," said Mr. Benton in Washington, "will be charged with giving foreign peoples, in President Truman's words, 'a full and fair picture of American life and of the aims and policies of the United States Government."

To Be Financed by Balances

Until June 30 the Information Service will be financed by funds allocated for the purpose by Congress from the OWI and OIAA balances. At that time a definite appropriation is expected to be made available by Congress.

Pointing out that "we do not intend to compete with private industry, rather we hope to fill in the gaps," Mr. Benton said the Information Service's film program would be concerned solely with non-theatrical "non-Hollywood" subjects.

"We would be," he said, "only too happy to have Hollywood do its share of the job if they will."

From this statement and others that Mr. Benton has made previously, it is apparent the State Department is not overly anxious to concern itself with matters of production. Mr. Benton indicated that the formation by the newsreel companies of United Newsreel, which, until July 1, will finance foreign language reels, was the ideal method for the alignment of the industry with the new Government agency.

The newsreel companies have agreed to stand the cost of scoring a weekly newsreel for countries such as the Balkans, where commercial distribution is unprofitable, to be distributed by the Department, Mr. Benton said. For the first half of 1946, this will constitute a contribution of approximately $100,000 under the agreement by which the newsreel companies provide material. The Department will pull out of any country where a sufficient demand has been built up to justify commercial distribution. The reels will not be reviewed by the Department, but Jack S. Connally, former newsreel man connected with the OIAA during the war, will act as liaison between the Government and the companies. Previously the international reels were financed by OWI.

Expects Supply from Industry

Although Mr. Benton says the Government will "acquire" films, he evidently hopes that the industry will supply the films without too much governmental prodding.

The Hollywood industry has agreed to supply 75 to 100 shorts and documentaries this year which will be scored by the Department, so Mr. Benton's hopes may well be fulfilled.

Further, if the need should arise for some special material, the Department, it was indicated, would be quite willing to finance particular Hollywood-made product. But if the Department can not get what it wants that way, then it will enter production. John E. Begg, acting chief of the Motion Picture Section of the Information Service, has explained that the Department will produce on a small budget, figuring on pictures costing $10,000 or less.

Because the request for an appropriation is now pending before the Budget Bureau, Mr. Benton has declined to disclose the amount which will be spent on motion pictures. However, he said, for all activities, it will have about $12,000,000 in OWI, OIAA and State Department funds to carry it through until the close of the fiscal year next June 30.

During the period the service operates on OWI-OIAA funds it will re-edit the pictures it has inherited from those two agencies and such other pictures which meet its needs that it can secure from other departments, such as Interior, Agriculture, etc., and prepare them for use in various countries, thus laying the groundwork for the larger activities planned for the future.

Industry's Attitude Encouraging

In outlining his program, Mr. Benton expressed himself as greatly encouraged by the attitude of the industry. Not only have the newsreels agreed to underwrite what he considers a most important phase of the work, but the companies have also been "exceedingly cooperative and extremely interested in anything that bears on this program," he said.

He reported further that Eric Johnston, president of the Motion Picture Association of America, "sees these issues and is most cooperative and is giving leadership both to the Department and industry." He indicated that Mr. Johnston's cooperation was influential in enlisting the assistance of the newsreel companies.

ECONOMIC DIVISION GETS LARGER QUARTERS

The economic divisions of the State Department, including the Tele-Communications Division and its Motion Picture Section, were moved over the year-end from the department building on Pennsylvania Avenue to 1818 H Street, Northwest, where they will have much-needed additional space. The move was necessitated by the requirements of the department for additional space to handle the expanded activities resulting from the end of the war.

IATSE Film Editors Install New Officers at Meeting

The Motion Pictures Film Editors, Local 771 of the IATSE in New York, installed their recently elected officers at their regular monthly meeting in December. The officers are: Leonard C. Hein, president; William H. Watt, Jr., vice-president, and Dena Burger, secretary-treasurer. Officials of the organization present at the ceremony were William P. Raoul, who officiated, Thomas J. Shea, Joseph Basson and James J. Murphy.

Schlaifer Heads Monogram Sales

In a realignment and expansion of distribution personnel Jack Schlaifer will join Monogram as director of sales, according to an announcement last week from Samuel Broidy, president of the company. Edward Morey, former assistant general manager, will become executive assistant to the president, and Maurice Goldstein, former eastern sales manager, will become general sales manager, both continuing with headquarters in New York.

Mr. Schlaifer was formerly general sales manager of Universal; vice-president and western sales manager of United Artists, and central sales manager for 20th Century-Fox.

Mr. Broidy said the promotions and appointments resulted from expanded production activities and importance of product deals made and impending.

Mr. Broidy also announced last week that the average monthly film rentals from Mexico for the period of 11½ months ending September 29, 1945, show an increase of more than 250 per cent as compared with the previous year. During the period ended September 29, the company operated its own exchange in Mexico, whereas previously the company functioned through local independent distributors.

Mr. Broidy further announced that since the board passed resolutions December 11, calling for redemption of all the company's outstanding 5½ per cent cumulative convertible preferred stock, transfer records indicate that as of the close of business December 21, there has been turned in to the Guaranty Trust Company of New York a total of 32,404 shares of cumulative convertible preferred stock for the purpose of conversion into common stock.

Bogeaus to Produce Two With Casey Robinson

Benedict Bogeaus, independent producer for United Artists, announced last week in Hollywood that he would produce two pictures in 1946 in association with Casey Robinson. The first will be a screen adaptation of Ernest Hemingway's novel, "The Short Happy Life of Francis Macomber." Mr. Bogeaus, who paid $80,000 for the screen rights to the story, has selected Gregory Peck for the lead. The second picture, based on the life of Anna Pavlova, the famous ballet dancer, will star Tamara Toumanova in the title role. Both pictures will go into production after "Mr. Ace and the Queen," formerly titled "Congresswoman," next on the Bogeaus schedule.

Cooperative Theatres To Serve 64 Houses

Cooperative Theatres, Inc., opened formally December 11 at Los Angeles with offices in the Film Exchange Building. The organization's booking and buying department will service 64 theatres in Southern California, according to Thomas E. Tobin, treasurer. Cooperative was incorporated November 18 with Leroy Pawley as president; I. Diamos as vice-president, and Stanley Steck as secretary. The organization's charter authorizes the acquisition or construction of theatres for its own operation although present plans do not include exhibition, according to Mr. Tobin.

RKO Pictures Constructing $300,000 Atlanta Building

RKO Radio Pictures is constructing a $300,000 building in Atlanta. It will be built of reinforced concrete, will be air conditioned and faced with mosaic tile. The building will contain offices for the district manager, Dave Prince, and the branch manager, Hubert Lyons. Additionally, a small theatre will be included.

Moley Joins Lane-Zatkin

Al Moley, former geenral manager of the Springer-Cocalis circuit, New York, has joined the Lane-Zatkin circuit as supervisor of the Lane and Gem theatres in Washington Heights, N. Y.

MOTION PICTURE STOCKS IN 1945

High and Low in Stock and Curb Trading for 5 Year Period

NEW YORK CURB EXCHANGE

Stock and Dividend	1945 Sales	1945 High	1945 Low	1945 Close*	1945 Net Change	1944 High	1944 Low	1943 High	1943 Low	1942 High	1942 Low	1941 High	1941 Low
Columbia Pics.. (½a)	150,000	45¼	21	41½	+20¾	23	16¼	19¼	9	11¼	5⅛	7⅞	4¼
Columbia pfd.	13,800	52¾	47½	51⅞	+ 3⅞	49⅝	39⅛	41	30½	35	24	28½	21¼
Eastman Kodak (7b)	820,000	229	170	227½	+49½	178	157	170	146½	151½	108	145½	120¼
Eastman pfd. (6)	2,420	200	185	192½	+ 7½	195	175	184	173	180	170	182½	160
Gen. Precision (1)	179,100	36¼	22⅝	34	+10¾	23¾	18⅞	24½	13⅝	14¾	10¾	16¼	9⅝
Loew's, Inc. (1½c)	752,500	37½	25⅛	34⅛	+22½D	81¼	58	64½	42¼	46¾	37	39⅜	28
Paramount (2)	1,156,300	57¼	27½	55¼	+26	30	23⅜	30	15½	17½	11¾	18⅛	10
RKO	2,181,100	18⅜	7⅞	16¼	+ 7	10⅜	7⅞	10⅞	3½	3⅞	2	3¾	2
RKO pfd. (6)	700,000	145⅝	91	130	+38½	107¾	85⅛	101½	54¼	54¼	34⅝	55½	38½
20th Cent.Fox (2c)	1,100,000	45⅜	26½	42⅜	+13½	28⅝	21⅛	24¾	12⅞	16	7⅛	9⅝	5
20th Cent. pfd. (2½)	299,000	56	34⅛	52¼	+16⅞	35	28¾	34½	25	26¼	19¼	24	16½
20th Cent. pr. pfd. (4½)	12,100	106½	102	104½	— 1½	106½	100	101	99	not listed			
Universal Pics. (2)	241,700	48½	20½	44	+25½	not listed							
Warner Bros. (2)	1,894,600	35¾	13	33⅜	+19⅞	15	11½	15¾	7⅜	8½	4¼	6⅛	2¾

*—Closing prices as of Dec. 29.
a—Plus stock div.; b—so far this year;—c—including extras.
D—Allowing for 3-for-1 stock split-up.

NEW YORK STOCK EXCHANGE

Stock and Dividend	1945 Sales	1945 High	1945 Low	1945 Close*	1945 Net Change	1944 High	1944 Low	1943 High	1943 Low	1942 High	1942 Low	1941 High	1941 Low
Monogram Pics.	50,950	9½	3	8⅞	+ 5½	4½	3⅝	4	⅞	1¼	½	2⅛	1/32
Monogram pfd. (.55)	9,850	21	9⅛	19¾	not listed	not listed							
RKO opt. war.	1,565,500	8⅛	1⅛	7½	+ 6⅝	1⅞	1	1⅛	¼	not listed			
Sentry Safety	22,550	4⅞	11/16	4¼	+ 3 3/16	1⅛	⅜	⅝	3/16	5/16	⅛	½	1/16
Technicolor (½a)	291,500	30	19½	27	+ 3½	24⅞	12½	15½	6⅝	8⅞	6⅞	11	6⅛
Trans-Lux (.10a)	223,600	8	4	6⅝	+ 2⅝	4⅝	3	4⅜	1⅝	1½	½	1	⅜

*—Closing prices as of Dec. 29; a—So far this year.

Comparison of Valuation of Stock Issues—1944-1945

Stock	Shares Approx. Outstanding	Close 1945*	Valuation	Close 1944	Valuation	Net Change	Net Change
Columbia Pictures	370,000	41½	$ 15,355,000	20¾	$ 7,677,500	+20¾	+$ 7,677,500
Columbia pfd.	75,000	51⅞	3,890,625	48	3,600,000	+ 3⅞	+ 290,625
Eastman Kodak	2,500,000	227½	568,750,000	178	445,000,000	+49½	+123,750,000
Eastman pfd.	62,000	192½	11,935,000	185	11,470,000	+ 7½	+ 465,000
Gen. Precision	590,000	34	20,060,000	23¼	13,717,500	+10¾	+ 6,342,500
Loew's, Inc.	1,700,000	34⅛	174,037,500A	79⅞	135,787,500	+22½	+ 38,250,000
Paramount	2,500,000	55¼	138,125,000	29¼	73,125,000	+26	+ 65,000,000
RKO	2,800,000	16¼	45,500,000	9¼	25,900,000	+ 7	+ 19,600,000
RKO pfd.	130,000	130	16,900,000	91½	9,424,500	+38½	+ 7,475,500
20th Cent.-Fox	1,800,000	42⅛	75,915,000	28⅝	51,525,000	+13½	+ 24,390,000
20th Cent. pfd.	900,000	52¼	47,025,000	35⅜	31,937,500	+16⅞	+ 15,087,500
20th Cent. pr. pfd.	500,000	104½	52,250,000	106	53,000,000	— 1½	— 750,000
Universal Pictures	100,000	44	4,400,000	18½	1,850,000	+25½	+ 2,550,000
Warner Bros.	3,800,000	33⅜	126,805,000	13½	51,300,000	+19⅞	+ 75,505,000
			$1,300,948,125		$915,314,500		+385,633,625

*—Closing prices as of Dec. 29.
A—Allowing for 3-for-1 stock split-up.

MOTION picture shares on the New York Stock Exchange made their biggest gains in years during 1945 and their total market valuation rose to above a billion dollars.

Belief that the nation would hurdle present business obstacles and enter a period of record prosperity brought a lively advance in all sections of the stock market and the film issues reaped their full share of the gains.

On the basis of the approximate number of shares outstanding, the 14 motion picture issues listed on the exchange gained $385,633,625 in market valuation during the year to a total of $1,300,948,125.

The market was one of the broadest in years as a result of the re-entry into trading of increasing numbers of the general public—the small operators who made the boom markets of the past. This time, however, there was a safeguard against some of the disastrous aftermaths of those markets. This was the margin requirement, eliminating the possibility of taking a flyer in stock on a shoestring. Margins were increased to 50 per cent in February and to 75 per cent in July, putting the market on almost a wholly cash basis.

Two leading factors in sending the market to new highs since 1930 in the heaviest trading since 1937 were the cash surpluses with which many persons found themselves for the first time and a fear of inflation with a consequent desire to put money into something tangible —as for instance, stocks, which represent an equity in a business.

Film stocks were popular in the rising market as traders took an optimistic view of the industry's possibilities in the postwar economic setup.

Belief was general that the motion picture business was in the soundest financial condition in its history as a result of the industry's favorable earnings position during the war and the steady strengthening of the financial structures of leading companies through retirement of bonds and other senior securities.

Market observers pointed out that the large amount of savings accumulated by individuals during the war years, when there was little on which to spend money, augured well for the nation's most popular form of amusement.

These opinions were reflected in the action of the stocks of leading companies in the motion picture industry.

The biggest gainer was the highly-capitalized Eastman Kodak, which, with its steady and substantial dividend policy and strong financial condition long has been a favorite investment medium to many in the financial community. Kodak's market valuation rose to $568,750,000 on a gain of 49½ points, or $123,750,000 in listed value.

Paramount, whose steady reduction in funded debt in recent years has attracted favorable comment, was another wide gainer, rising 26 points, or $65,000,000 in market value to a total valuation of $138,125,000.

The second largest total market valuation this year was chalked up by Loew's, which gained 22½ points, or $38,250,000 in market value to a total of $174,037,500, figured on the basis of the three-for-one stock split-up.

RKO Radio was the most heavily traded film issue, with a turnover of 2,181,000 shares. The stock gained $19,600,000 to a total market valuation of $45,500,000. Warner Brothers was active and strong, rising 19⅞ points, or $75,505,000 to a total market value of $126,805,000. Twentieth Century-Fox was in good demand and rose to $75,915,000 in market value for a gain of 13½ points.



"This is the bigges
by 20th Centur
phenomenal figures, out-gross
at the Roxy, New York City,
Louisville, Detroit, Chicago, S
—new all-time house records in
Los Angeles! Everywhere—unp

money-picture ever released
Fox." You can quote the
ng all 20th hits
in Cincinnati,
an Francisco
Denver and
recedented!



20th CENTURY-FOX

THE DRIVE WITH A HEART! MARCH OF DIMES! JAN. 24—30

James Mason Again Top Ten Winner By Vote of British Exhibitors

by PETER BURNUP
in London

DESIGN for Romance, this piece should be entitled for, overwhelmingly, Britain's box office ballot for 1945 has revealed a preoccupation with the romantic. Overwhelmingly, too, that man James Mason, the most romantic profile of them all, has been proclaimed the nation's best box office bet, again as last year.

Anyone who maintained that Mr. Mason would not be tops in this year's MOTION PICTURE HERALD-*Fame* poll simply was not looking. Mr. Mason is an actor—rare phenomenon—with a mind of his own and a first-rate mind at that. He has rejected with firmness the offer Hollywood made to him to play the lead in "Forever Amber," a role, reportedly, being sought by every young actor in Hollywood.

During the past year, while his fame was steadily mounting, he wrote an article for a small periodical in which he made the facetious, but not unreasonable point, that, to a person continually working in the industry, Britain's films and certainly British film-making were lacking in glamour.

Viewpoint Was Taken as Personal Affront

Studio technicians took his tongue-in-cheek article as a personal affront; their trades union officially rebuked him. With surpassing humourlessness, the producers likewise indulged in a bell, book and candle denunciation of the heretic. Yet far from being contrite about the matter, Mr. Mason publicly announced that he had decided to make no more pictures this side until his employers learned better sense, or at least better manners.

After his announcement, he traveled to the American zone of occupation in Germany and there played before G. I. audiences. A wise move, surely, for thousands of American soldiers will return to their homes with admiration for his work and since it is planned to send his pictures across the Atlantic there will be an audience in America waiting for him. His latest and easily his best film, "The Seventh Veil," opened Christmas week at New York City's Winter Garden.

During the war years, Britons have often changed their Top Ten listings. For six years, George Formby, the comic, topped the poll. He ranks ninth this year. The comics, apart from Mr. Formby, are nowhere in the race. There are some producers who believe that Britons have lost not only their dollars but their sense of humour in the late lamented war. Only in the International poll did the comic appear; Abbott and Costello placed eighth in that listing.

Romantic Mood Held All Through Poll

The romantic mood prevailed right to the end of the poll. Eric Portman, normally as strong a draw as Mr. Mason, is tenth on the roll. It says much for Mr. Portman that having been seen in only one picture during the year he should have rated even a mention. He retained his hold, nevertheless, by his appearance in "The Invaders."

Another significant circumstance is revealed in the poll. Margaret Lockwood, Phyllis Calvert and Anna Neagle are the only representatives of the distaff side.

Miss Neagle is in a class by herself. Her performance in "A Yank in London" stood out as something surpassing. Miss Lockwood and Miss Calvert both have been seen in many films during the year; films whose merit varies considerably. It is another thought that, perhaps, someone in Britain's production organization might see the way towards a proper publicity buildup of the nation's feminine potential.

It is almost certain that Ann Todd, after her appearance in "The Seventh Veil," will figure high in next year's poll. She has not had the benefit of a long term contract nor has she appeared in many pictures. Also there's the fact that Patricia Roc and Peggy Cummins have already been shipped to Hollywood where, it is hoped, they may enjoy the glory of Greer Garson.



JAMES MASON

Three of the young men appearing on the ballot are ripe for Hollywood roles. One already has sailed, Rex Harrison. The others are Stewart Granger and John Mills.

Mr. Granger played the lead in the money-making "Madonna of the Seven Moons" and he will be seen in America in "Caesar and Cleopatra."

John Mills is an accomplished actor who has been invariably cast as a roughneck. America may have remarked on his work in "Goodbye, Mr. Chips," "In Which We Serve" and "This Happy Breed."

Bing Crosby Places First On International List

With America's pictures still occupying 72 per cent of the playing time of England's theatres, it is interesting to note that Bing Crosby placed first in the list of Internationals as he placed first in the American poll.

Only two British poll winners appeared in the International list: James Mason and Stewart Granger, first and second winners, respectively, wound up on the second list as seventh and ninth place winners, respectively.

Bette Davis, who placed fourteenth in the American poll, placed second in the International poll.

American critics doubtless will mark the intelligence and integrity which our Mr. Mason invariably brings to the task at hand. Never is he guilty of a bad performance, no matter how mediocre the surrounding circumstance, but it is that quality of impeccable integrity which comes shining through all his work that distinguishes him from the run-of-the-mill performances.

The Mason phenomenon merits observation in Hollywood and New York home offices, not, primarily, for surface manifestations, but because of the trend towards romanticism which this closely analytic poll reveals.

It is quite obvious that Mr. Mason is destined, sooner or later, for Hollywood.

VOTE OF BRITISH SHOWMEN

British exhibitors, in the MOTION PICTURE HERALD - FAME *poll, vote for three groups, exclusively British players, Western players, who are all American, and the International players, who may be either American or British. Here are the Top Ten in each classification:*

BRITISH	INTERNATIONAL	WESTERN
1. James Mason	1. Bing Crosby	1. Roy Rogers
2. Stewart Granger	2. Bette Davis	2. William Boyd
3. Margaret Lockwood	3. Greer Garson	3. Gene Autry
4. John Mills	4. Humphrey Bogart	4. Johnny Mack Brown
5. Phyllis Calvert	5. Bob Hope	5. John Wayne
6. Rex Harrison	6. Betty Grable	6. Gary Cooper
7. Laurence Olivier	7. Spencer Tracy	7. Randolph Scott
8. Anna Neagle	James Mason	8. Charles Starrett
9. George Formby	8. Abbott and Costello	9. Tim McCoy
10. Eric Portman	9. Stewart Granger	10. Joel McCrea
	10. Joan Fontaine	

RKO RADIO PICTURES, INC.

SPECIAL EXHIBITORS' TRADE SHOWINGS

	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Mon. 1/14	2:00 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Center, N. W.	Mon. 1/14	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Mon. 1/14	11:00 A.M.
BUFFALO	Niagara Theatre 426 Niagara Street	Mon. 1/14	2:30 P.M.
CHARLOTTE	Carolina Theatre 226 North Tryon Street	Sun. 1/13	6:30 P.M.
CHICAGO	Esquire Theatre 58 East Oak Street	Mon. 1/14	10:45 A.M.
CINCINNATI	Forest Theatre 671 Forest Avenue	Mon. 1/14	2:30 P.M.
CLEVELAND	Colony Theatre Shaker Square	Mon. 1/14	1:30 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Mon. 1/14	2:00 P.M.
DENVER	Aladdin Theatre East Colfax Avenue	Mon. 1/14	10:00 A.M.
DES MOINES	Ingersoll Theatre 37th and Ingersoll	Mon. 1/14	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois Street	Mon. 1/14	2:00 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Mon. 1/14	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Mon. 1/14	2:30 P.M.
LOS ANGELES	Carthay Circle Theatre Carthay Center	Thurs. 1/10	8:00 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville Ave.	Mon. 1/14	2:00 P.M.
MILWAUKEE	Varsity Theatre 14th and Wisconsin Avenue	Mon. 1/14	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Avenue	Mon. 1/14	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Avenue	Mon. 1/14	10:45 A.M.
NEW ORLEANS	Circle Theatre Galvez and St. Bernard Ave.	Mon. 1/14	11:00 A.M.
NEW YORK	Normandie Theatre 53rd St. and Park Ave.	Mon. 1/14	10:30 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Mon. 1/14	11:00 A.M.
OMAHA	Admiral Theatre 40th and Farham St.	Mon. 1/14	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Mon. 1/14	11:00 A.M.
PITTSBURGH	Shadyside Theatre 5518 Walnut Street	Mon. 1/14	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Avenue	Mon. 1/14	2:30 P.M.
ST. LOUIS	St. Louis Theatre 718 North Grand Street	Mon. 1/14	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 So. Eleventh East	Mon. 1/14	2:15 P.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	Mon. 1/14	1:30 P.M.
SEATTLE	Egyptian Theatre 4537 University Way	Mon. 1/14	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Mon. 1/14	10:00 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave. N. W.	Mon. 1/14	11:00 A.M.



of INTERNATIONAL PICTURES, Inc.

presentation of

Claudette COLBERT · WELLES *Orson*

George BRENT

in

"TOMORROW IS FOREVER"

with

Lucile WATSON · Richard LONG

Natalie WOOD · JOYCE MacKENZIE

Directed by IRVING PICHEL

Produced by DAVID LEWIS

Novel and Ladies Home Journal Story by GWEN BRISTOW

Screen Play by LENORE COFFEE

An INTERNATIONAL PICTURE · Released by RKO Radio Pictures, Inc.

Music by MAX STEINER

GOOD ENTERTAINMENT IS INTERNATIONAL

1945 YEAR OF READJUSTMENTS TO PEACE BY INDUSTRY

FACING, in the year 1945, a new set of economic and administrative problems, as three and one-half years of shattering war gave way to the complicated readjustments to a peacetime way of life, the motion picture industry continued, inevitably, to provide entertainment, first and foremost.

The physical manifestations of reconversion were complicated by a driving necessity of recovering a substantially lost foreign market, by a confusion of ideologies impinging upon the industry's basic function of supplying entertainment, and by a movement to establish, for future and permanent procedure, the relationship of the industry to its Government, whose growing awareness of the value of the screen in disseminating ideas of international significance made a settled policy vitally necessary.

The Government, at the same time, brought to court its long-standing contention that the major companies were monopolistically engaged, and at year's end that situation dallied in the arms of jurisdictional procedures.

Restrictions imposed to ration and control the materials that go into production and distribution and exhibition faded, but there was no abundance of needed supplies for any branch. The tax structure was modified to provide relief for corporations and individuals, but the Federal admission impost remained unchanged.

Business continued to hold up, although spots began to appear as a warning rash against undue optimism. Product continued to be tight, with reissues and extended engagements filling the gaps; schedules for the 1945-46 season indicated only slightly more production, and heavy backlogs of pictures were held back in part because of shortage of raw stock for release prints.

The eight major distributors appeared for 20 days in the U. S. District Court for the Southern District of New York in the trial of the U. S. versus Paramount Pictures, et al, and offered defense against charges of monopoly, conspiracy and restraint of trade. The final formal court action in the lower court was scheduled for January 15, 1946, the date set for oral arguments on the Government and defense briefs.

A new exhibitor association came into being, assuring the continuation of the theatre division of the War Activities Committee after the demise of that wartime group December 31.

The outstanding news headlines of 1945 follow:

January 1

Gross income of 11 distributors increases by $50,000,000 in 1944 over previous year. Stock valuation reaches $919,214,486 compared with $791,692,747 for 1943.

January 2

Raw stock supply cut 20,000,000 for first quarter; 300,000,000 feet available.

J. Arthur Rank announces plan in England for production of films for children only.

January 6

OWI announces plan to film half of 18 features and shorts in Hollywood.

Story costs rise; studios spent $3,703,000 for plays alone in 1944.

Walt Disney cartoons win MOTION PICTURE HERALD-*Fame* money-making shorts poll for fifth consecutive year.

January 8

David O. Selznick and Samuel Goldwyn make deal for Astor theatre in New York to relieve product outlet jam.

January 16

Nation's theatre marquees ordered darkened February 1 in fuel-saving move.

Studios made 45 WAC films in 1944.

January 20

Demands of war and Government policy cut raw stock supply still further; Mexico hard hit by shortage.

January 27

Talks under way for Eric Johnston's entrance into MPPDA.

Thomas A. Murray, Chicago exhibitor, wins $105,000 trust case against major distributors and circuits.

February 1

New WPB raw stock reduction; supplies may be frozen.

February 3

Many theatres closed in fuel crisis as dimout darkens marquees.

Arbitration cases fall to new low; 51 filed in a year.

Theatres seen as outside of New York rent control law.

February 5

Government files motion in U. S. District Court in New York to eliminate unreasonable clearance by modifying Consent Decree.

WPB announces new raw stock allocations with more arithmetic and less film; 256,000,000 feet for first quarter, cut of 16,000,000 from last period of 1944.

February 10

New trial granted in Murray Chicago suit, with major distributors dismissed as defendants.

February 12

Distributors oppose Government's clearance motion as wedge to force theatre divorcement.

Print ceiling of 285 copies to stay, WPB announces.

February 20

Industry warned local legislators eyeing industry as tax source.

February 24

Long runs and stock shortage build backlog of releases to 189.

February 26

Lige Brien, of Pittsburgh, wins the Silver Grand Award in the Quigley Award competition for theatre showmanship. James King, Boston, wins Bronze Grand Award, with the War Showmanship Award going to Jack Matlack, of Portland, Ore.

February 27

Government files notice it will ask trial date on proposals of August 7 for decree modification.

March 2

Five major distributors—Columbia, Paramount, RKO, United Artists and Universal—announce formation of Confidential Reports, Inc., new checking service.

March 5

Court orders trial October 8 of eight major distributors in New York Consent Decree case.

March 6

Rank empire spreading to Canada and Russia; announcement comes of 50 post-war theatres in Dominion, and of start of "barter" with Russia.

March 10

HERALD survey shows long films are growing longer and short ones shorter.

March 13

Chester Bowles, OPA chief, demands ceiling on theatre admission prices and control of distributor rental prices.

March 14

Jurisdictional strike threatens to tie up studio production; theatre projectionists ordered to await strike order.

March 16

WPB increases raw stock allotment for second quarter by 5,000,000 feet.

March 17

The Army takes over programming of films for German prisoners of war.

HEALD survey shows 28 booking and buying combines are serving 1,263 theatres.

March 24

Twentieth Century-Fox celebrates its 30th anniversary.

Federal Court in Pittsburgh rules distributors have right to examine theatre records of percentage engagements.

March 26

Government counsel in Decree suit makes it clear that theatre divorcement will be sought.

March 27

U. S. cracks down on exhibitor who defies curfew; asks distributors deny film to Jack O'Connell's Loop theatre in Toledo.

March 31

U. S. Army keeps tight rein on Italian film distribution.

April 7

Industry contributed $15,000,000 value to the war effort during 1944.

Hollywood strike settlement is stymied as negotiations fail in New York.

April 14

Film carriers short on tires, gasoline and equipment; pose new problem for exhibitors.

April 16

British war board withholds Frank Capra film on Burma campaign.

April 21

Long features draw fire of circuit operators, who suggest 90 minutes as maximum.

April 28

Distributors increase use of radio ads by 400 per cent in year.

May 19

Industry paid $788,602,572 in taxes in a four-year period on gross of $2,520,966,459.

HIGHLIGHTS OF YEAR'S NEWS

May 26

Exhibitors critical of WAC films; two circuits cancel showings of "Two Down and One to Go."

May 27

Republic Pictures celebrates 10th anniversary.

May 31

J. Arthur Rank announces plan for exchanges in Canada.

May 30

Treasury announces $352,242,050 revenue from ticket tax in 1944, double previous year.

June 12

Ross Federal Service announces plan to distribute 16mm films.

June 13

New Motion Picture Export Association gives distributors new power in trading abroad.

June 14

Donald M. Nelson, former WPB head, named president of Society of Independent Motion Picture Producers.

June 18

Wendell Berge declares independent exhibitor is key figure in Consent Decree case.

June 25

Coordinating committee to prepare defense in Decree suit set up by major distributors.

July 2

Plan for pre-fabricated theatres announced by Charles Skouras.

Congress pays tribute to Frank C. Walker, Postmaster General, for service to country.

July 7

New season total of 427 features planned by 11 distributors.

July 9

Federal Communications Commission announces allocations for television.

July 10

Statutory court appointed to hear Decree case warns both sides against delays as pre-trial hearing on motions looks to October 8

July 14

Pope Pius XII commends responsibility of producers in audience with industry guests of Army in tour of Europe.

July 16

State Department scores gains for industry in England and Italy.

WPB allots 166,027,000 feet of raw stock to independents for year ended June 1, 1946.

July 25

Winfield Sheehan dies in Hollywood at 61.

August 3

U. S. Circuit Court of Appeals in Philadelphia reverses District Court verdict in favor of defendants in William Goldman's $1,350,000 anti-trust suit.

Appeals court in Chicago reverses lower court's ruling awarding $360,000 to Jackson Park theatre in anti-trust suit.

August 4

Color and music highlight shorts product schedules for current season.

August 14

Industry hails end of war with Japan; optimistic over future.

Loew's International announces plans for 16mm distribution abroad.

August 20

Westinghouse and Glenn L. Martin announce method of broadcasting television from stratospheric airplanes.

August 27

Permanent central agency to control and supervise Government film production is planned.

Leon Fromkess resigns as president of PRC Pictures.

September 1

Exhibitors prefer entertainment to war in film fare.

September 4

Newsreel editors return from tour of Europe under Army sponsorship.

Charles Einfeld resigns as vice-president in charge of advertising and publicity for Warners; may produce.

September 8

Dane Clark wins top place in HERALD's "Stars of Tomorrow" exhibitor poll in circuit, independent and combined vote.

September 19

Eric A. Johnston becomes president of Motion Picture Producers and Distributors of America; Will H. Hays retained under contract as consultant.

September 20

Distributors get Government trial brief; meet with Tom C. Clark, U. S. Attorney General in Washington.

September 22

RKO announces 16mm program to cover China.

Last restrictions on theatre construction to be lifted by October 15, says Reconversion Director John W. Snyder.

September 28

Eric Johnston, in first press interview in Washington, discusses his plans for industry activity; is elected president of Motion Picture Export Association.

September 29

U. S. Circuit Court of Appeals denies rehearing of Goldman case in Philadelphia.

October 8

Consent Decree suit opens in U. S. District Court for the Southern District of New York before statutory court consisting of Judges Augustus Noble Hand, Henry Warren Goddard and John Bright.

Federal Court in Buffalo orders Schine circuit of approximately 150 theatres in five states dissolved as a monopoly.

October 15

Johnston, in Hollywood, attempts to bring warring factions together to settle studio strike.

October 17

New York Supreme Court upholds right of distributors to select customers in Brooklyn Leader theatre case.

October 24

Studio strike ended by orders of American Federation of Labor after conference with Johnston in Cincinnati.

October 27

Five major distributors withdraw from Dutch market; consider application of power under Webb Act.

November 1

RCA demonstrates new electronic television tube designed to pick up poorly lighted scenes.

November 5

S. H. Fabian, chairman of WAC theatre division, announces plans to form national exhibitor association to continue division's work in peacetime.

November 10

David Bernstein, vice-president and treasurer of Loew's, Inc., dies in New York.

November 12

E. A. Schiller, vice-president in charge of Loew's Theatres, dies at home in Los Angeles.

November 15

Harry Kalmine named general manager of Warner Theatres.

November 17

Samuel Broidy elected president of Monogram to succeed W. Ray Johnston, who becomes board chairman.

November 20

Formal court phase of Decree suit trial ends after 20 days in U. S. District Court. Deadline for Government briefs December 15, for defense briefs January 7, with January 15 for oral arguments on the briefs.

November 27

Warner Brothers reinstated as MPPDA member as board approves application.

December 1

International Pictures, J. Arthur Rank and Universal form United World Pictures to distribute American and British product.

December 3

Conference of Independent Exhibitors Association, meeting in Washington, disapproves new WAC exhibitor association.

December 4

National and state March of Dimes executives guests of President Truman at the White House; plan 1946 campaign in Washington meeting.

Industry honored for war effort by Government executives and military leaders in Washington.

December 5

Exhibitors from all parts of the country approve proposal for WAC theatre division continuation without dissenting vote; S. H. Fabian named chairman of interim committee; Allied does not participate.

December 12

Name of MPPDA changed to Motion Picture Association of America, Inc.

December 14

Newspaper radio editors name Bob Hope air champion for fifth time in *Motion Picture Daily* annual poll.

December 15

Defendants in Decree suit get Government briefs asking full relief via theatre divorcement and injunctions.

December 13

RCA demonstrates color television; terms practicable broadcasts five years away.

December 18

Department of Justice sues Paramount, Scophony and General Precision Equipment as television monopoly; charges film industry cartel delays progress of theatre-size television.

December 26

Conference of Independent Exhibitors Association and Society of Independent Motion Picture Producers ask leave to intervene as friends of court in Concent Decree suit.

December 28

Harry H. Thomas elected president of PRC Pictures, Inc.

Bing Crosby voted No. 1 "Money-Making Star" for second consecutive year in MOTION PICTURE HERALD-*Fame* poll of exhibitors.


TEMP
DICK
CORN
with Walter
Micheline
Nina
Morris
CHEIREL · VALE · CARN

ING...yet Deadly!

ALLURING...yet too anxious to help him forget his beloved wife...and his search for her murderer...the man he'd trailed to Buenos Aires.



Produced by ADRIAN SCOTT
Directed by EDWARD DMYTRYK
Screen Play by JOHN PAXTON

Metro Achieved Record Gross in 1945: Rodgers

In 1945 MGM achieved the highest film booking circulation in the company's history, according to William F. Rodgers, vice-president and general sales manager. While the company exceeded all past records in total number of theatre bookings, it also set a new mark for engagements totaling a week or more.

"No one connected with our industry, to my knowledge, has any thought of any trend toward a recession of business within the discernible future," Mr. Rodgers said. "I feel that the expansion of the film business in recent years has been on a very solid foundation. There will be slight readjustments, as for example a possible tendency of families to favor neighborhood theatres in some localities rather than the big downtown spots—but this is all. Then the mounting foreign market will play a factor in the over-all returns of the next few years."

Among the pictures listed by Mr. Rodgers as having attained the highest box office volume in 1945 were: "Thrill of a Romance," "Thirty Seconds Over Tokyo," "Meet Me in St. Louis," "The Valley of Decision," "National Velvet," "Dragon Seed," "Mrs. Parkington" and "Anchors Aweigh."

Sees Record Overseas

In the international field, MGM anticipates playing its product in a record number of theatres during 1946, according to the latest figures available through the company's foreign department. More than 25,000 theatres, it is estimated, will play MGM product during the coming season.

During 1945, the war's end becoming increasingly imminent, plans were developed and coordinated for the presentation of the best foreign-made films in a new way and before far greater audiences than had been possible before. Use of the latest synchronization processes played a part in this. A current example is the Mexican-made "Portrait of Maria," which had its New York premiere Christmas Day.

It is the announced aim of MGM's international department to bring to American audiences only foreign-made films which are genuinely representative of the country in which they originate, and which differ from the kind of picture Hollywood would be likely to make. It is also estimated that from 15 to 20 foreign-made features will be distributed in this country by MGM during the coming year.

The company also has announced 19 releases for the coming year, starting with "The Beginning or the End," the atomic bomb story, which will go before the cameras in the immediate future.

"Adventure" Among Other Films

Other pictures scheduled are "Adventure," with Clark Gable and Greer Garson; "They Were Expendable," starring Robert Montgomery; six musicals filmed in Technicolor, "Yolanda and the Thief," "Easy to Wed," "The Harvey Girls," "Holiday in Mexico," "Till the Clouds Roll By," and "Ziegfeld Follies."

Alexander Korda's English-made "Vacation from Marriage" and the screen adaptation from A. J. Cronin's "The Green Years," and James Cain's "The Postman Always Rings Twice," also are scheduled. Other pictures are "The Hoodlum Saint," starring William Powell; "Hold High the Torch" and "The Yearling."

During 1946 MGM will utilize Railway Express truck posters in 1,500 cities, announcements over 185 radio stations in 100 cities, spreads in all the weekly and monthly magazines, and newspaper campaigns tied in with local feature presentations.

Transfer Army Film Unit

The Army Air Force motion picture unit, until recently at the Hal Roach Studio in Culver City, has been transferred to a permanent location at Lowry Field, Denver. The transfer was effective January 1.

Dubinsky Brothers Ask Court For Interest in 19 Houses

A suit contending that Edward Durwood, Kansas and Missouri theatrical official, claims he is the sole owner of three Leavenworth theatres was filed December 6 in the Leavenworth County District Court, Kan., by his brothers, Barney, Irwin and H. W. Dubinsky. The plaintiffs are asking the court to decree to each of them one-fourth interest in the theatres and that the defendant be declared owner of a one-fourth interest. A similar suit was filed at the same time by the brothers in St. Joseph, Mo., involving 10 Missouri theatres —five in St. Joseph, four in Jefferson City, and one in Kansas City.

Mayer and Burstyn Acquire Rights to "Open City"

The American distribution rights to "Rome, Open City," the first feature produced in Italy following the liberation, have been acquired by Arthur Mayer and Joseph Burstyn for distribution in the United States. Based on factual incidents, the story concerns the German occupation of Rome during the early days of the war. Roberto Rosselini directed the production, and Marcello Pagliero, a journalist and former underground writer, and Aldo Fabrizi, actor of the Italian Art Theatre, have the leading roles. Following the addition of English titles an American premiere will be arranged.

Anger Resigns as Director Of Washington Houses

Harry Anger, managing director of the Earle and Metropolitan theatres, Washington, has resigned his position effective December 31, according to an announcement by John J. Payette, general zone manager of Warner Brothers Theatres in the Washington territory. Mr. Anger, who has been with Warner Brothers for the past nine years, has not yet announced his future plans. Prior to the Warner affiliation, he was managing and production director for Paramount theatres in Canada.

To Honor Memory of Kresch, Philadelphia Attorney

A plaque in memory of D. Benjamin Kresch, former attorney for Philadelphia Warners, will be presented by American Legion Variety Post 713 of Philadelphia to the Variety Club at a meeting to be announced for January. The Kresch family and Warner officials will be invited to attend the ceremony. Mr. Kresch was an air corps captain, killed in action over Italy. New members sworn in at the Post's December meeting include Richard L. Brown, Clarence E. Frost, Charles Gottesman, David A. Hudis, Jacob H. Kirby, John H. McNeill, Matthew Presby and Harold W. Seidenberg.

Seven Connecticut Towns Extend Operating Hours

Seven Connecticut towns already have passed on the longer operating hours for Sunday films, including Danbury, Derby, Ansonia, New London, Norwalk, South Norwalk and Wallingford. The extension from 1:30 to 11 P.M., to 11:30 P.M. was passed by the last session of the state legislature with a local option clause, which has not yet been exercised in all towns.

Ludwig Rejoins Disney

Irving Ludwig has rejoined Walt Disney Productions in New York. For the past four years Mr. Ludwig has been associated with Rugoff and Becker Theatres in New York as film buyer and booker. Prior to that, he was with the Disney organization as a special representative.

Exchange Building Sold

The Film Exchange in Cleveland has been purchased by officials of the Associated Circuit, Meyer Fine, Sam Stecker, Abe Kramer, John D. Kalafat, John Urbansky and Leroy Kendis. Purchase price is said to be $190,000.

Unger Named UA Sales Manager In Realignment



J. J. UNGER

J. J. Unger, western sales manager for United Artists, Wednesday was appointed general sales manager by Gradwell L. Sears, vice-president in charge of distribution. The appointment is in line with the company's policy of promotion from within the ranks wherever possible. Mr. Unger, who takes up his new duties immediately, shortly will announce his own successor to the western sales post and also will name a new eastern sales manager, replacing Harry Gold, who resigned recently.

Mr. Sears, in announcing Mr. Unger's appointment, said: "Joe Unger's dealings with exhibitors have always been on the highest level, a fact which has won for him the admiration and respect he presently enjoys among members of the industry. Aside from being the logical choice for the important post of general sales manager, Mr. Unger's long training and experience admirably qualifies him for this vital role in the United Artists sales organization. The company feels that it has made an excellent choice in his selection."

Mr. Unger started his career in the industry as a booker for the General Film Company in 1920. A year later, he joined First National Pictures as New York branch manager, transferring to Paramount in 1924 in a similar capacity. In 1932, Mr. Unger was elevated to eastern division manager and in 1939 was made eastern and Canadian division manager.

Weil Back from Red Cross Mission in European Area

Joseph Weil, chief of the motion picture section of the American Red Cross, returned to New York last Wednesday after a two-month tour of France, Belgium, Holland and Germany, where he supervised the filming of Red Cross activities. The material is to be used in a March of Time subject, and in a special Red Cross 16mm documentary, to be edited by Mr. Weil here, for showing in schools and community auditoriums.

Anagnost Elected Head of Columbus Variety Club

George Anagnost has been reelected chief barker of the Columbus, Ohio, Variety Tent. Other officers named were: Harry Simons, vice-president; John Hardgrove, vice-president; J. F. Luft, treasurer; Arthur Robinson, secretary, and James E. Hale, James V. Peppe, Leo Yassenoff, Floyd E. Gooding, Leo Haelein, and Robert A. Nelson, members of the board of directors.

Thomas Is Named New President of PRC Pictures

The election of Harry H. Thomas as president of PRC Pictures, Inc., was announced by Robert Purcell, chairman of the board of Pathe Industries, Inc., at a PRC eastern sales meeting at the Ten Eyck Hotel in Albany last Thursday. Lloyd L. Lind was elected vice-president, succeeding Mr. Thomas, who had been vice-president and general sales manager.

In making the announcement, Mr. Purcell also said that PRC would handle the physical distribution of Eagle-Lion Productions, which is the new producing and distributing company recently formed by Robert R. Young and J. Arthur Rank.

Mr. Thomas amplified this announcement in a statement that in addition to PRC's own expansive film program, the physical distribution of the Eagle-Lion Productions would be handled in 22 wholly owned and operated PRC branch offices. In those remaining exchange centers where PRC operates under franchise, the physical distribution will be handled by other arrangements.

Mr. Thomas also announced that in line with PRC's future plans, the Milwaukee and Little Rock exchanges had been purchased from franchise holders.

Columbus and Dayton Clubs Name Officers

The Columbus, Ohio, Variety Club has reelected George Anagnost chief barker. Harry Simon was elected first, and John Hardgrove, second assistant chief barkers. J. F. Luft was named dough guy and John Hardgrove, property master.

Canvassmen are Robert A. Nelson, James E. Hale, Leo Yassenoff, Floyd W. Gooding, James V. Peppe and Leo Haenlein.

William A. Keyes has been reelected chief barker of the Variety Club in Dayton, Ohio. Others elected were: Fred Krimm, first assistant, and William Clegg, second assistant chief barkers; Paul Banker, dough guy; Lloyd Hilderbrandt, property master. Mr. Banker and Robert Weisenberger were chosen delegates to the national convention, with Mr. Krimm and Joseph Condres as alternates. Roy E. Wells was elected national canvassman. The club's canvassmen are: James Sullivan, Albert Shoup, Allan O'Leary, Chauncey Dutcher, Winfield Kinney, Harry E. Condron, Mr. Condres, Mr. Weisenberger and Mr. Clegg.

Memphis Variety Club Elects Board of Directors

The Memphis Variety Club has elected the following men to the board of directors: T. B. Kirk, Republic; Herbert Kohn, Malco; M. A. Lightman, Sr., Malco Theatres; T. M. O'Ryan, National Transit Advertising; Baily Prichard, Monogram; J. A. Richard, Universal; W. H. Ramsey, Manley, Inc.; Alfred Rotschild, National Screen Service; Edwin P. Sapinsley, Malco; Wray Wililams, Officers Club; Ed Williamson, Warners; Nat Wise, Twentieth Century-Fox. A $1,000 bond was presented to the welfare fund by the Alexander Film Company.

Prudential Acquires Two

John and Drew Eberson, New York architects, are drawing plans for two new theatres to be operated by Prudential Playhouse, Inc., New York. Prudential has purchased a site at Islip, Long Island, for the construction of the first theatre. The second is part of a store-apartments development to be built at Bedford, N. Y., by Joseph H. Stearns.

Clark Joins Fawcett

Fawcett Publications announced recently the appointment of Harold F. Clark as assistant to Eliott Odell, advertising director. Mr. Clark formerly was national sales manager of motion picture advertising.

MacNamara Publicity Head For Selznick Enterprises

Daniel T. O'Shea, president of Vanguard Films, has announced the appointment of Paul MacNamara as managing director of all publicity, advertising and exploitation of the David O. Selznick enterprises, including the Selznick Studio and Vanguard Films, Inc., both in the United States and abroad. Mr. MacNamara has appointed Lt. Col. Robert D. Levitt as eastern director of publicity and advertising and is expected to make further appointments within the next few weeks. Before joining the Selznick organization, Mr. MacNamara was promotion director of Hearst magazines and managing editor of *Cosmopolitan* magazine. Colonel Levitt has been public relations officer for the New York Port of Embarkation. Before entering service he was circulation promotion director of the *American Weekly* and *Pictorial Review*. He replaces Jack Goldstein, who will become RKO Radio studio eastern representative January 14.

Final WAC Report At Gamble Dinner

The final report of the War Activities Committee, summing up the services and accomplishments of the organization financed by the motion picture industry, will be made at the Ted Gamble testimonial dinner January 7 at the Waldorf-Astoria Hotel in New York. Mr. Gamble, until his resignation December 27, was National Director of War Finance of the U. S. Treasury Department. Vernon L. Clark, Iowa lumberman, has been named as his successor.

George Murphy, film star and president of the Screen Actors' Guild, has accepted an invitation to serve as toastmaster for the dinner, which will be tendered by the motion picture industry. Henry Morgenthau, Jr., former Secretary of the Treasury, will be one of the principal speakers.

Mr. Gamble will return shortly to the operation of his theatre circuit in Portland, Ore.

Spokane Exhibitors, Censors Attack Children's Films

Theatremen and the censor board of Spokane, Wash., have attacked booking of films unsuitable for children on the same bill with desirable films. At a special meeting vandalism and disorder in theatres also were discussed and several methods for dealing with the situation were suggested.

The censor committee assailed the showing of desirable pictures and horror pictures on the same bill, but the exhibitors replied that they were forced to buy certain pictures whether they ran them or not. An attempt will be made by the exhibitors to schedule horror pictures at other times than when suitable children's fare is being shown, it was announced following the meeting.

Among members of the censor board present at the meeting were Mrs. Gordon Lindeen, Mrs. O. W. Young and the Rev. Paul Calhoun.

Jack Votion Named European Representative for RKO

Jack Votion, former Hollywood film producer, has been appointed European representative for RKO Radio Pictures and the liaison between the Hollywood studio and its production activities in London and Paris. Mr. Votion will also be talent scout for personalities and story material in England and Continental Europe and will make his headquarters in London.

Murray Silverstone Signs New Five-Year Pact

A new five-year contract has been signed with Twentieth Century-Fox by Murray Silverstone, vice-president, as executive in charge of foreign distribution. The contract, it is understood calls for $1,750 a week salary for the first two years. The salary advances to $2,000 a week for the third year and $2,500 weekly the last two years. Mr. Silverstone joined Twentieth Century-Fox in 1943.

70,000 Free Days Contributed for Bond Campaigns

Some 16,870 film theatres of the country contributed to Bond campaigns more than 70,000 "free" days, the 1945 edition of "Movies at War," annual and final report of the War Activities Committee, shows. The producing companies gave the armed services more than 76,000 entertainment film prints with an estimated money value of $38,500,000.

The report was made public Wednesday by its editor, Walter T. Brown, associate coordinator and director of publicity of WAC. Copies have been sent to all theatres, all producing and distributing companies, executives of allied industries and officials of 31 WAC exhibition areas of the U. S.

The WAC ended its work December 31. It began its work on December 8, 1941, one day after the Pearl Harbor attack. The 1945 "Movies at War," is the fourth and last of the WAC reports.

Active in Victory Loan

Up to the beginning of the Victory Loan campaign this year, the theatres held 30,661 "Free Movie" days and 23,913 "Bond Premieres." It was estimated that the Victory Loan, the report of which had not been completed when "Movies at War" went to press, would add 5,500 premieres and 10,000 "free movie" days.

Final reports on the gift films for fighting men are recorded in the volume. The final delivery of the 16mm films was made to the Army October 31.

The WAC report is made up largely of illustrations with only enough textual matter to amplify and complete the pictorial story.

Special sections are devoted to film theatres, the gift film, newsreels, Hollywood stars, the business press and other war-time jobs undertaken for the industry by the WAC.

The dedication page in the book carries the caption "Detachment Dismissed," and reads as follows:

"With the defeat of Japan, the Motion Picture Industry began demobilizing its war-time organization and began reconverting to peacetime pursuits. Figuratively, the Industry discarded its OD's, put on blue serge and returned to normalcy.

Started Before Pearl Harbor

"The day after France fell in 1940, a group of movie executives banded together to help the Government meet the twin-funnelled typhoon that swept toward the United States out of Japan in the East, German in the West. Pearl Harbor in December, 1941, gave the Industry the War Activities Committee. Its war-time success is the Motion Picture Industry's proud record of achievement.

"This volume is the fourth of the 'Movies at War' series. The four tell a tabloid story of the Committee's work. No valedictory need be uttered. The civilian audiences at home, the uniformed audiences overseas, know that the Industry accepted every assignment from the Government, completed every operation successfully, and gave its time, its energies, its talents and its property beyond the call of duty.

"The days of peace ahead will be no less challenging than the days of war behind. Peace, too, must be fought for with the same degree of national devotion and tolerance and generosity."

Cincinnati Variety Club Elects Bugie Barker

Lev Bugie, Twentieth Century-Fox branch manager, has been elected chief barker of the Cincinnati Variety Club. He previously was first assistant. Joe Goetz, assistant to Arthur Frudenfeld, RKO division manager, was elected first assistant, and Irving Sochin, 20th-Fox city salesman, second assistant chief barker. Saul M. Greenberg, attorney, was renamed property master and Peter Niland, Columbia salesman, dough guy. Allan S. Moritz, Columbia manager, was reelected national canvasman.

You Can Make *Extra* Money with People

Paramount's

50,000,000-AUDIENCE PICTURE!

Starring

JACK HALEY · HELEN WALKER

RUDY VALLEE · OZZIE NELSON

PHILIP REED

with

The Vagabonds · Bob Graham · Roy Atwill

and

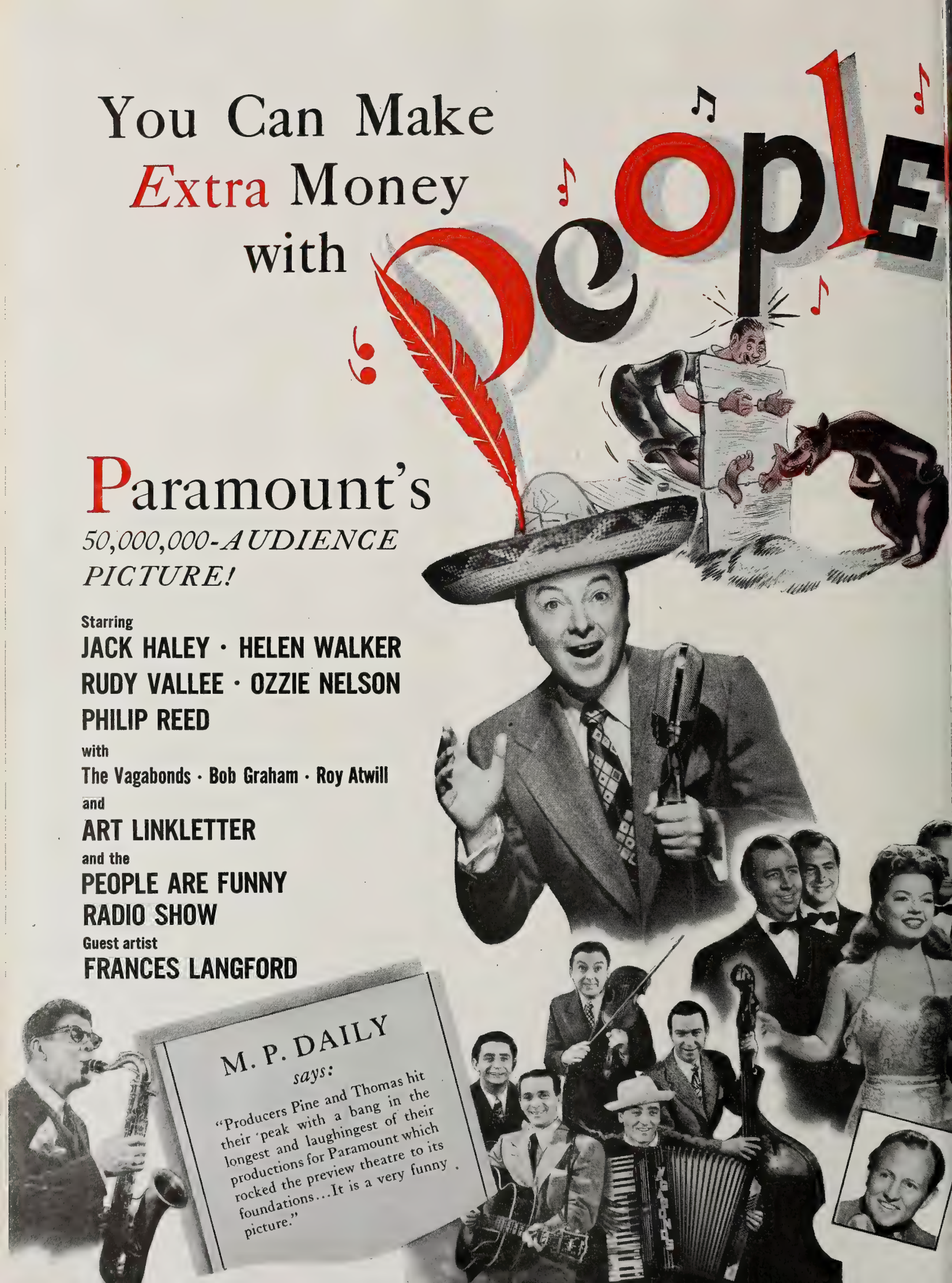
ART LINKLETTER

and the

PEOPLE ARE FUNNY RADIO SHOW

Guest artist

FRANCES LANGFORD



M. P. DAILY *says:*

"Producers Pine and Thomas hit their 'peak with a bang in the longest and laughingest of their productions for Paramount which rocked the preview theatre to its foundations...It is a very funny picture."

are Funny

because:

It is something very special in Pine-Thomas productions.

Because it has the pull of the famous "People Are Funny" program, one of the 15 most popular shows in radio, with an 11,000,000 audience.

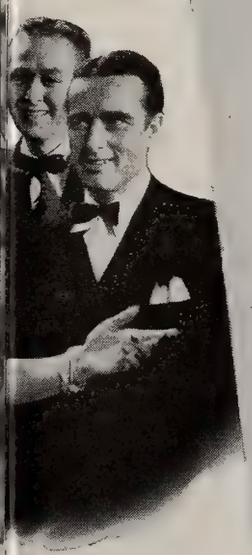
Because it has the added draw of the stars of a half-dozen other top air shows—a total fan following of 50,000,000.

Because it is a big-time musical with 7 solid song hits.

Because Paramount will give it







Full-Scale Promotion:—

Full-Page Ads in 15 Magazines with 8,571,854 Circulation

•

Cooperative Newspaper Ad Campaign

•

National Paid Radio Campaign

•

Free Spot Announcement Platters For Your Local Use

•

Repeated Cross-Plugging on the Numerous Radio Shows Represented in the Picture

•

And This Tremendous "Plus"...

Special Radio Transcription Supplied Free by NBC to All Its 136 Stations for Cooperative Promotion of This Picture

(Contact Local NBC Station Manager and Cash In On These Broadcasts!)

Liebeskind Calls Dubbing Blunder In Latin America

Dubbing of American films in Spanish is losing customers in Latin America, a Buenos Aires exhibitor warned this week. The practice was "an insult to the intelligence of the Latin Americans" and was being forced on exhibitors, he charged. The exhibitor is Nat Liebeskind, operator of the Electra, a 600-seat house in Vicente Lopez, Buenos Aires suburb. Mr. Liebeskind is in New York on a visit which will combine several months of business with a vacation. He was RKO manager for Latin America prior to 1942, when he acquired the Electra. He is the only independent American exhibitor in Argentina.

Mr. Liebeskind said he played dubbed American pictures to help the companies sponsoring the idea, especially MGM. "But it turned out to be disastrous," he said, "as it is all over Argentina."

He added he had given it a "fair trial" but that his customers stayed away from dubbed pictures, and he had adopted the practice of having his cashier warn phoning patrons in advance that a picture was dubbed.

"My other pictures are subtitled--the only system the Argentines will accept," he said. "Altogether, I've decided I'm right, and Arthur Loew is wrong. American pictures are the greatest in the world. They have no competitor, and never will have any from native producers, in any country of Latin America; but they are giving some of their market to these producers by their mutilation by dubbing."

Local exhibitors agreed with him, he said; and so did the managers of American companies. The exhibitors could do nothing but accept the pictures from the United States; and the managers, he intimated, did not dare to differ from opinion in home offices.

"I say, too," he added, "that exhibitors in Latin America have been playing native product also in protest against the increasingly high terms of the American companies. "They keep raising the ante," he said, "and it can't be raised forever."

Another reason for the failure of Spanish-language production to compete successfully with American production, in Mr. Liebeskind's opinion, is the dialect variation. Argentines will never accept the Mexican dialect, he said; all Mexican pictures imported there have lost money, and the same situation obtains in other countries. "Only American pictures, with superior production values, well known stars, properly chosen stories and well written subtitles can cross all boundaries, in his opinion.

"All competition to American films is the imagination of the fellows in the New York home offices," he said. "They have a clear field provide they don't mutilate their pictures."

Texas Club Cites Warners For "San Antonio" Film

The Texas Club of New York, at a luncheon last Friday in the Waldorf Astoria, presented a citation to Warner Bros. for the company's production of "San Antonio," which had its Broadway opening that morning at the New York Strand. A wild west parade and other colorful ceremonies accompanied the opening of the Errol Flynn picture, and at City Hall Mayor LaGuardia and Mayor-Elect O'Dwyer were presented with new hats made in Texas. Before the City Hall ceremony, the parade of horsemen and buckboards marched from Central Park to the Strand, where the Texas Club held a program in honor of both the premiere of the film and the 100th anniversary of Texas' admission to statehood.

Cleveland Houses Sold

Ignatio Daltorio has sold the Abby theatre, Cleveland, to Stella Delrato. The Royal theatre, also in Cleveland, changed hands for the second time within the year when it recently passed from the management of Frank Lombardi to Walter Sorufka. The Circle theatre, Akron, has been sold by Jack Sherman to Murray Cohen.



NAT LIEBESKIND

Comet to Produce Nine Films For United Artists Release

Comet Productions, Inc., the newly-formed producing company headed by Mary Pickford, Buddy Rogers and Edward Peskay, will produce nine films in the next 18 months for release through United Artists, it was announced this week by Miss Pickford, president, in Hollywood.

Six of the pictures are scheduled to go into production this year. Mr. Rogers will be co-producer with Ralph Cohn on four of these and will co-produce two others with Hugh Harman. The Harman-Rogers pictures, patented under the title of Anim-Action, will combine animated cartoons with live talent and will be filmed in color.

In this group, "Joe Miracle" and "Haunted Horse" have been set for production early this year. The four Rogers-Cohn productions will be "Singing Village," "Fighting Irishman," "Little Iodine" and "Adventures of Don Coyote." Other pictures listed for production are "Widow from Frisco," "The Bat" and "One Rainy Afternoon," also several pictures will be remade in which Miss Pickford once starred.

Harry Arthur Presses Case In Suit on Arbitration

A brief challenging the authority of the St. Louis arbitration panel to pass on a complaint involving his theatre was filed with the Circuit Court of Appeals in St. Louis last week on behalf of Harry Arthur, it was announced by Russell B. Hardy, Mr. Arthur's attorney. The brief challenges the entire arbitration system set up under the 1940 Consent Decree, charging it to be in violation of the anti-trust laws. Following the filing of a reply brief by the defendants, which include the American Arbitration Association and several distributing companies, the case will be set for hearing, probably late in February or early March.

To Appeal Schine Decision To U. S. Supreme Court

The decree handed down by Judge John Knight ordering the dissolution of the Schine circuit on the grounds that it operated in violation of the anti-trust laws will be appealed to the U. S. Supreme Court. A notice filed last Saturday with the U. S. District Court in Buffalo characterized the judgment of November 1 as "contrary to the findings of fact and to the evidence" in the case.

Mower Named by Altec

The appointment of Lieut. Colonel Nathaniel L. Mower as branch manager of Altec Service Corporation's Atlanta district was announced last week. He was formerly district service supervisor in Atlanta for Electrical Research Products, Inc., and was employed by Altec in the Philadelphia district prior to his entry into the Army in 1941.

Minnesota Joins CIEA; Threatens COD Test Case

The first recruit in the national campaigns by the Conference of Independent Exhibitors Association and the new Theatre Division-Motion Picture Industry to interest regional unaffiliated associations was won by the former this week. Announcement was made in Minneapolis by Benjamin Berger, president, that the North Central Allied Independent Theatres, Inc., had joined the CIEA.

The temporary Conference organized under the sponsorship of Allied States Association of Motion Picture Exhibitors is composed now of 21 regional units and national Allied. It was made clear at a meeting December 3 of the CIEA in Washington that the scope of activity had been enlarged and that the Conference had been organized on a permanent basis. The NCA is not affiliated with Allied.

As a result of the new affiliation, Mr. Berger said he had abandoned plans for the formation of a midwestern conference of state units similar to the Pacific Coast Conference of Independent Theatre Owners. He announced recently that such a move would be undertaken.

Next on the agenda of NCA is a study of problems raised by audience collections in fund drives, Mr. Berger said. He added that such collectons had decreased attendance since the end of the war and expressed the opinion they would have to be restricted or eliminated.

Currently engaging NCA attention is the preparation of a complaint against Universal charging an unfair trade practice and asking damages for a darkened theatre, Mr. Berger said. Declared an association matter by resolution of the board, the complaint is in behalf of the Parkway theatre in Minneapolis, a neighborhood house operated by Frank Woskie. Mr. Berger said that unless it was settled, a test case would be taken to court to determine the right of a distributor to make a COD shipment of a "paid-for" film by attaching a sight draft for other pictures. He said that Mr. Woskie had booked and paid a flat rental for "Lady on a Train;" that his check had been cashed by the exchange, but that Universal had made a COD package of it by demanding payment for product booked to begin playing the Parkway in February.

Mr. Woskie refused to accept the shipment from the film trucking service and closed his house for the duration of the "Lady on a Train" booking, Mr. Berger reported.

Issue Cause Order in Goldman Action

The U. S. Circuit Court, Philadelphia, has ordered Federal District Court Judge William H. Kirkpatrick to show cause why the motion for a jury trial by William A. Gray, attorney for William Goldman Theatres in the anti-trust suit against Warners and co-defendants, should not be issued. Judge Kirkpatrick had previously appointed David Bachman as master to hear testimony in the case. All of the defendants were opposed to a jury trial.

"Abilene" Premiere Set for January 14 in Kansas

Jules Levey's "Abilene Town," United Artists release, will have its world premiere in Abilene, Kansas, January 14 at the Plaza theatre. The premiere will be attended by Ann Dvorak, Randolph Scott and Rhonda Fleming, principal members of the cast, and by Mr. Levey and other film personalities.

Connolly Rejoins 20th-Fox

Lt. James M. Connolly has been released from the Navy and has returned to his former position as sales manager at the Twentieth Century-Fox exchange in Boston. In the Navy, Mr. Connolly was distribution officer for Naval Aviation Films and coordinator of Navy Film distribution for the Navy Photographic Services under Commodore Gene Markey.

Expect Total 1945 Ticket Tax to Be $375,000,000

Admission tax collections for 1945 will total about $375,000,000, approximately $75,000,000 above the preceding year, it was indicated last weekend in figures released by the U. S. Internal Revenue Bureau, showing that collections for the year through November aggregated $345,443,336 against $269,332,934 the year before.

November collections on October admissions totaled $36,394,911, approximately $6,000,000 less than the all time high of $42,389,372 recorded in October, but about the same above the $30,183,455 reported for November 1944.

A 40 per cent increase in collections in the third New York (Broadway) district accentuated the decline in business throughout the remainder of the country. Roughly, on the basis of a 20 per cent tax, amusement admissions outside of New York fell off some $40,000,000 during November.

The total Broadway tax revenue increased from $4,888,849 in October to a new high of $6,893,424 in November, with box office collections increasing from $4,176,537 to $5,955,809.

Michigan Variety Club to Install Officers Jan. 25

On Friday night, January 25, the Variety Club of Michigan, Tent No. 5, will hold its installation of officers party, for which 875 tickets have been issued. The party will be held at the Latin Quarter in Detroit.

The program for the evening is a seven-course dinner followed by the inauguration of new officers and crews. The Latin Quarter stage show will be presented, augmented by several stage and screen personalities appearing at that time in Detroit theatres and night clubs.

The new officers to be installed are: Arvid Kanter, chief barker; Arthur Robinson, first assistant chief barker; Robert Dunbar, second assistant chief barker; Jack Zide, property master, and Irving Belinsky, dough guy. The canvassmen are Carl Buermele, Milton Cohen, Morris Dudelson, Harry Gilbert, Earl J. Hudson and Irwin Pollard.

Suit Filed to Set Status Of Suspended Contracts

Robert Preston, actor, has filed suit in the Superior Court in Los Angeles for declaratory relief from his seven-year contract with Paramount signed in September, 1938. In the action, understood to be a friendly suit to determine the legal status of talent contracts suspended during war service, Mr. Preston sets forth the claim that the pact is void because the calendar period expired last September and asks the court to define his right to seek employment elsewhere. The studio contention is that the actor's period in service does not apply to the contract. Trial is set for February 14.

Edlin Reelected President Of Foreign Film Critics

The Foreign Language Film Critics' Circle in New York has reelected William Edlin, editor of *The Day*, as the organization's president, and Andrew Valuchek, publisher of the Czechoslovak daily, *Dennik*, as secretary. Roy Mizara, editor of *Laisve*, Lithuanian daily, was elected treasurer. Sigmund Gottlober, president of the Foreign Language Press Institute, was elected executive director for the third successive year. Balloting for the Ten Best Pictures of 1945 by the organization members will begin shortly.

"Strangers" Screening Set

National trade showing of Warners' "Three Strangers," starring Sydney Greenstreet, Peter Lorre and Geraldine Fitzgerald, has been set for January 28.

IN NEWSREELS

MOVIETONE NEWS—Vol 28, No. 35—President Truman delivers a holiday message. . . . General Patton dies. General Yamashita sentenced to hang. . . . Hollywood spotlight. . . . Summer sports start in Australia. . . . Children give season's greetings.

MOVIETONE NEWS—Vol. 28, No. 36—Pope Pius names four Americans to be Cardinals. . . . Sports highlights of 1945.

NEWS OF THE DAY—Vol. 17, No. 233—Death for Yamashita. . . . Nation mourns Patton. . . . Traffic bottleneck keeps G. I.'s from home. . . . Sports revival in France.

NEWS OF THE DAY—Vol. 17, No. 234.—Four Americans named Cardinals. . . . Japs petition for Yamashita. . . . French clean up Nazi mines. . . . Back to normalcy in Nice. . . . Canada honors film industry. . . . Tom Thumb wedding. . . . Florida diving season opens.

PARAMOUNT NEWS—No. 36—Airborne homecoming. . . . Washington holiday. . . . George S. Patton. . . . Nobel prizes honor world's great. . . . Yamashita guilty.

PARAMOUNT NEWS—No. 37—Destroy Jap planes. . . . 32 new Cardinals named. . . . President at home. . . . Trick diver. . . . Holiday disasters. . . . Nations sign Bretton Woods. . . . Cage season hits peak.

RKO PATHE NEWS—Vol. 17, No. 38—Plane-tanks burn Jap planes. . . . Hess confesses insanity sham. . . . First jet plane take-off from carrier. . . . Yamashita found guilty.

RKO PATHE NEWS—Vol. 17, No. 39—Truman home for Christmas. . . . Jap embassy given to United States. . . . Japs petition for Yamashita. . . . Eight-year-olds learn to fly. . . . Self-service at Laundrymat. . . . Jack works from car dashboard. . . . Congress and Parliament sing.

UNIVERSAL NEWS—Vol. 18, No. 463—Pay tribute to Patton. . . . Yamashita trial ends. . . . Traffic stymies servicemen. . . . Destroy Jap planes. . . . Seaborne jet plane.

UNIVERSAL NEWS—Vol 18, No. 464—Pope names Cardinals. . . . Honor film makers. . . . Fashions for spring. . . . Behind the hate ball. . . . Ski jumpers take off. . . . Spectacle on ice.

Janecek to Buy 80 to 100 Films for Czech Theatres

George Janecek, representative of the Czechoslovakian film monopoly, has announced that he is ready to purchase from 80 to 100 American films a year for exhibition in Czech theatres. He recently attended conferences with representatives of the industry's Motion Picture Export Association in New York.

The purchase, he said, would be on an outright basis and the money would be deposited in the account of the companies which sold the films, in Czech banks, until its transfer to this country could be facilitated by the Bretton Woods monetary agreement. The balance of 180 to 240 films that Czech theatres require are being obtained from Great Britain, Russia and France.

Some 800 theatres are in operation in Czechoslovakia now, Mr. Janecek said, compared to 1,400 operating before the war. The other 600, which are shut for various reasons, are expected to reopen by July. Czech producers will make about 15 pictures in 1946, he added. While in this country Mr. Janecek also will purchase raw stock and chemicals for the Czech industry.

Amendment Broadens RKO Pension Trust Plan

RKO's board of directors have adopted amendments to the company's pension trust plan, established December 1, 1943, designed to extend to older employees the same general benefits provided under the original plan for younger employees, N. Peter Rathvon, RKO president, has disclosed. The amendments provide coverage under the plan for most of the older employees who except for the fact that they were over 60 on December 1, 1943, would have been eligible for membership at that time. As originally drafted, the pension plan covered all regular RKO and subsidiary company employees between the ages of 30 and 60.

Awarded Legion of Merit

Robert S. Benjamin, general counsel for United World Pictures and Pathe Industries, Inc., was awarded the Legion of Merit last week at the Signal Corps Photographic Center at Astoria, L. I., where, until recently, he was executive officer with the rank of major. The citation commended him "for exceptional meritorious services in the performance of his duties as executive and legal officer."

French Producer Problems Curtail Output Sharply

by J. BERNARD-DEROSNE
in Paris

French production which, since the liberation, has made meritorious efforts at production under the worst circumstances, seems at the present time to have slowed down considerably. At the beginning of December, only eight films were in production and only a very few films were in the planning stage.

There are many difficulties facing the French producer today. Foremost among them is a shortage of raw stock. Not only are the studios rationed, which makes for diminished quantity and quality of work, but the distributors also are rationed and can handle only a restricted number of prints. Therefore the exploitation of a picture is greatly curtailed. Unless the cinema is considered a priority industry, work will have to be interrupted for three days each week and even on the other days probably limited to the night hours only.

The French industry also is burdened with taxes which, in some cases, amount up to 52 per cent of the gross receipts.

M. Pleven, Minister of Finance, has been approached by a group of his Breton constituents, who have requested him to cut these taxes. He has promised to comply with this request.

▽

The industry is being attached to the Ministry of Information and thus the Minister of Information will also be the Minister of Motion Pictures. M. Andre Malraux was recently nominated for this post in the new government. He is the author of "Espoir," considered to be one of the best books concerning the Spanish Civil War.

▽

At the present time, the industry, not being considered a primary industry, need not fear nationalization. However, nationalization of enemy films and theatres is being attempted.

On the other hand, the nationalization of the great French banks may have its repercussions on the credits generally granted the producers. It remains to be seen whether these credits will be maintained, suppressed or curtailed.

▽

At the time of the liberation the French Government decided to abolish all newsreels and created the Actualites Francaises, which became a monopoly. This monopoly was ended December 31. On January 3 the free competition of newsreels was to be resumed.

Allvine MPAA Press Contact; DeBra Duties Expanded

In a realignment of duties within the Motion Picture Association of America, Glendon Allvine, executive secretary of the Public Information Committee in New York, has been assigned the additional responsibility for press relations contact in the east.

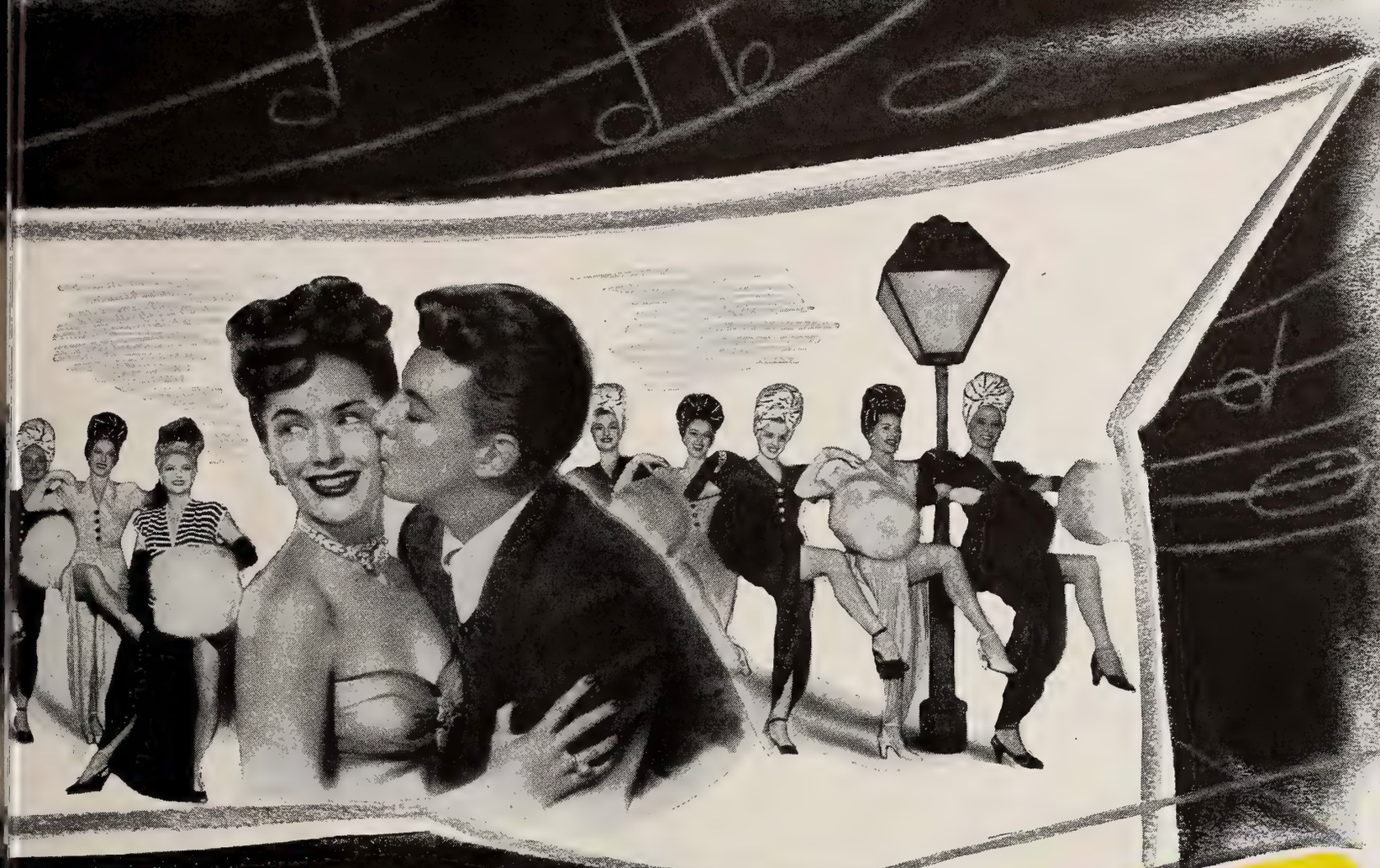
Arthur DeBra, who formerly handled this phase of activity, will intensify his attention to eastern Production Code Administration matters, to public relations contact with educational, church and civic groups, and to MPAA educational activities.

Walter Trumbull will continue in the information service department.

Paramount and DeSylva Dissolve Contract

Paramount and B. G. DeSylva Productions have dissolved their contract under which Mr. DeSylva independently produced "The Stork Club." It was reported from Hollywood that Mr. DeSylva's health precluded any continued activity. He will take an extended vacation before resuming. Paramount now has only one independent production company, that one headed by Hal Wallis and Joseph Hazen.


COLUMBIA'S
LIGHTHEARTED
MUSICAL ROMANCE
for the millions who
want lighthearted
entertainment!
ENLIST IN THE DRIVE WITH A HEART!
MARCH OF DIMES (JAN. 24 to 30)



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Meet Me On BROADWAY

WITH

MARJORIE REYNOLDS · FRED BRADY · JINX FALKENBURG

SPRING BYINGTON · ALLEN JENKINS · GENE LOCKHART · LOREN TINDALL

Screenplay by George Bricker and Jack Henley

Produced by BURT KELLY Directed by LEIGH JASON

COLUMBIA'S
SILVER ANNIVERSARY
1946

Talks Begin Soon On Studio Basic Labor Contract

Conferences between producers and Hollywood unions on the studio basic agreement are expected to begin on the coast by the middle of the month, Pat Casey, producers' labor representative, said in New York this week. The conferences, however, are conditioned upon the settlement by the American Federation of Labor of the jurisdictional disputes between the IATSE and the Conference of Studio Unions.

Although the studio basic agreement provided that wage talks and other negotiations be held no later than October 1, 1945, such talks were impossible because of the studio strike.

The AFL committee was expected to have the remaining jurisdictional problems settled by January 1.

Negotiations between the independents and the studio unions will be conducted separately from those concerning the major studios, but, however, probably will follow the form of the majors, Mr. Casey indicated.

The Society of Independent Motion Picture Producers now has its own labor committee, headed by John C. Flinn.

Mr. Casey believes that the independents will have to accept the same conditions as the majors although he expects, as Donald M. Nelson, SIMPP president, has indicated, that the independents will ask for more generous terms.

Mr. Casey reported the approximately 2,000 replacement workers who were brought in by the IATSE, but who have not earned permanent IATSE membership, would not receive further standby salaries after January 1. Since October 31 these workers have been drawing salaries costing the producers about $250,000 a month.

Meanwhile tension in the struggle between the Screen Players Union and Screen Extras Guild for jurisdiction over extra players has increased. SEG has received assurances from L. P. Lindelof, president of the Painters International Union, that his organization "can only recognize AFL organizations." SEG is an AFL local established during the strike while SPU is an independent union, recognized as such by the National Labor Relations Board.

8,213 Circuit Theatres Pledge "Dimes" Drive

An additional 20 blanket pledges, representing 593 theatres, bringing the total number of circuit and independent theatre pledges to 8,213, have been received by Joseph R. Vogel, chairmen of the circuit drive for the March of Dimes.

Additional pledges received by national headquarters in New York include: Latchis Theatres, Inc., Vermont (9 theatres); Sidney Lust Theatres, Washington, D. C. (8); E. M. Loew's circuit, Massachusetts, (34), Lincoln Theatre Corp., Lincoln, Nebraska (3); Schine Circuit, Gloversville, N. Y. (117); Northio Theatres Corp., Ohio (14); Manta and Rose Corp., Chicago (24); Trans-Lux Theatres, New York City (7); Craver Theatres, North Carolina (12).

Also, Tri-States Theatres, Des Moines (200); Alpine Theatre Circuit, West Virginia (24); Intermountain Theatres, Utah (22); Fox Intermountain Theatres, Colorado (11); Durwood-Dubinsky, Missouri (8); Rugoff and Becker, New York (13); Everett Enterprises, North Carolina (24); Gibraltar Enterprises, Colorado (30); Benj. T. Pitts, Virginia (11); Graphic Theatres Circuit, Massachusetts (13); and Black Hills Amusement Co., South Dakota (9).

Goldsmith Cited by Army

Major Lloyd T. Goldsmith of Hollywood, director of the Pictorial Engineering and Research Division of the Signal Corps Photographic Center, Long Island City, N. Y., last Saturday received the Legion of Merit for his services to the Army during the war. Major Goldsmith is on military leave from the sound department of Warner Brothers' Burbank Studio.

Short Product in First Run Houses

NEW YORK—Week of December 31

CAPITOL: Golden Hunch ..... ***MGM***
Getting Glamour ..... ***MGM***
Feature: They Were Expendable ..... MGM

CRITERION: People on Paper ..... ***MGM***
Community Sing, No. 4 ..... ***Columbia***
Feature: What Next, Corporal Hargrove? ..... MGM

HOLLYWOOD: Hare Tonic ..... ***Vitaphone***
Arabians in the Rockies ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Running the Team ..... ***Paramount***
Unusual Occupations, No. 2 ..... ***Paramount***
Feature: Stork Club ..... Paramount

RIALTO: Symphony Hour ..... ***RKO***
Flicker Flashbacks, No. 1 ..... ***RKO***
Feature: House of Dracula ..... Universal

RIVOLI: Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: The Exterminator ..... ***20th Cent.-Fox***
Time Out for Play ..... ***20th Cent.-Fox***
Justice Comes to Germany (March of Time) ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

STRAND: Lyin' Mouse ..... ***Vitaphone***
Sports Go to War ..... ***Vitaphone***
Feature: San Antonio ..... Warner Bros.

Annual Auditors' Meetings Held by MGM in New York

All phases of exchange operation and maintenance were discussed at the MGM annual auditors' meeting which was to start Thursday at the Hotel Astor, New York, with Charles K. Stern, assistant treasurer, and Alan F. Cummings, in charge of branch operations and maintenance, presiding.

There were to be no meetings Saturday and Sunday, but the third session was slated for January 7 with others to be continued daily until January 11. There were to be 13 auditors and master bookers in attendance.

From the field were to be Parke D. Agnew, John Ash, Charles Bell, Oliver Broughton, Roberta Elston, Charles Fogel, Carl Gentzel, Willard Gillilan, Tom Grady, Arthur Sklar, Arthur Sterling, Ed Urschel and James Eastwood. Harold Postman, assistant to Mr. Cummings, and Rose Klein also will be present at all meetings.

Among the 30 home office executives who will attend are Edward M. Saunders and Edwin W. Aaron, assistant general sales managers; E. K. O'Shea, eastern sales manager; and H. M. Richey, exhibitor relations and sales promotion head. Others include A. J. Nelson, Joel Bezahler, Charles Deesen, Leonard Hirsch, Irving Helfont, Paul Richrath, Charles Quick, Max Wolff, Al Hoffman, Harold J. Cleary, Vincent Thompson, Arthur Lacks, William Gleicher, William G. Brenner, Pincus Sober, Sydney Bromberg, Jay Gove, Ira Martin, Tyree Dillard, Dean John Madden, Jay Eisenberg, Mike Simons, William D. Kelly and Leonard Pollack.

Paramount Sets Pre-release Dates for "Lost Weekend"

Following the current engagements of "The Lost Weekend" at the Los Angeles and Hollywood Paramount theatres, Paramount has set a series of pre-release engagements of the film on the west coast, according to Charles M. Reagan, vice-president in charge of sales. The picture is scheduled to open at the Fox in San Francisco, January 10; the Orpheum theatre, Phoenix, Arizona, January 9, and following that engagement will move over to the New Palms in Phoenix. The third opening is set for the Rialto, Tucson, Arizona, January 8. The advertising-publicity-exploitation format set for the east and west coast premieres will be followed in these pre-release engagements.

Crown Foreign Market Aide for Goldwyn

Alfred Crown has been engaged by Samuel Goldwyn Productions as a special representative in the foreign market, it has been announced by James A. Mulvey, president. Mr. Crown had been a special representative for MGM in South America and for Grand National in Europe. Immediately prior to the war, he was associated with the Coordinator of Inter-American Affairs and the distribution of 16mm films in Latin America. He was discharged from the Army recently, and since then has been concerned with the organization of Film Classics.

Air Conditioning Decree Is Filed

Washington Bureau

Attorney General Tom C. Clark Friday announced the filing in the New York Federal District Court of a consent decree terminating a monopoly which Assistant Attorney General Wendell Berge, in charge of the anti-trust division, declared had controlled at least 90 per cent of all air conditioning installations.

Under the decree, the Auditorium Conditioning Corporation, a patent holding company, will dedicate to the public all of the United States patents and patent rights it owned or controlled.

In addition, the decree provides for the dissolution of the corporation and cancels all agreements between it and the other defendants relating to the obtaining and granting of patent rights by Auditorium.

The other defendant companies involved in the suit, filed August 18, 1943, are the Carrier Corporation, the B. F. Sturtevant Company, York Ice Machinery Corporation, Ross Industries Corporation and American Blower Corporation.

The decree also prohibits the defendants from enforcing any rights or collecting any royalties under the Auditorium patents and from acting in concert to fix charges, royalties or other terms and conditions relating to the installation, manufacture, use or sale of air conditioning equipment.

Federal Films Buy Rights To "Carmen from Kenosha"

William LeBaron and Boris Morros announced last week they had acquired the rights to "Carmen from Kenosha," a modern musical story based on the opera, "Carmen," for their newly-formed Federal Films, Inc. In addition to the rights to the story, the producers also have purchased the musical score written by Victor Young. Already scheduled for filming are "My Immortal Beloved," based on the life of Beethoven; "Carnegie Hall," and Victor Herbert's "Babes in Toyland," which will be produced in association with George Pal. In "Babes," Pal's Puppetoons will be used. Work on the first Federal Films production is expected to get under way about April 1.

National Screen Service Issues New Publication

National Screen Service published last month the first issue of a new publication designed to "provide a common meeting place for all NSS employees throughout our thirty-one branches." The magazine, called *The En-Ess-Ess Family*, will be published monthly. The first issue was a 40-page slick paper magazine containing news and features on many employees. It contained lists of addresses of employees still in service and was lavishly illustrated by pictures of employees and pinup girls, and stills from forthcoming pictures.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Duchess of Broadway
So Dark the Night

MONOGRAM
Gay Cavalier

PRC
Murder Is My Business
Ambush Trail

REPUBLIC
Alias Billy the Kid

UNIVERSAL
Canyon Passage

STARTED

COLUMBIA
Night Editor

UNIVERSAL
Notorious Gentleman

SHOOTING

COLUMBIA
Walls Came Tumbling Down
Jolson Story

MGM
Faithful in My Fashion
But Not Goodbye
Fiesta
Till the Clouds Roll By
Three Wise Fools
Army Brat
The Yearling

MONOGRAM
Charlie Chan at Alcatraz
Joe Palooka, Champ

PARAMOUNT
California
Ladies' Man
Searching Wind (Wallis)

RKO RADIO
Crack-Up
Step by Step
Sistery Kenny
Notorious
Till the End of Time
Without Reservations (Lasky)

REPUBLIC
One Exciting Week
In Old Sacramento

20TH CENTURY-FOX
Strange Triangle
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue

UNITED ARTISTS
Strange Woman (Stromberg)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
She-Wolf of London
So Goes My Love (Skirball-Manning)

WARNERS
Humoresque
Two Guys from Milwaukee
Beast with Five Fingers
Escape Me Never

39 Productions in Work As Seven Get Under Way

Hollywood Bureau

Production activity reached a seasonal low during the week between Christmas and New Year's Day. Only two new films went before cameras, whereas work was completed on seven others. At the weekend, the shooting index was down to 39 from the previous week's level of 44.

Columbia launched "Night Editor," a murder mystery based on the radio program of the same name. William Gargan, Janis Carter and Jeff Donnell head the cast. Henry Levin is directing for producer Ted Richmond.

"Notorious Gentleman" is the title of Universal's new venture, which Charles Barton is directing for producer Howard Welsch. The cast includes Kent Taylor, Virginia Grey, Jane Adams, Milburn Stone, Danny Martin, John Litel and Samuel S. Hinds.

RKO to Make Films In Mexico City

With the completion of RKO Radio's new studios in Mexico City, plans are under way for the production there of a series of Spanish-language pictures, to be made under supervision of the RKO studios in Hollywood. The films will utilize top Mexican talent, including stars, directors and technical staffs. Joseph Noriega, who will produce them, is now in Mexico City preparing the initial film.

Arrangements have been made for Carol Reed, prominent British director, to come to Hollywood soon after the first of the year to direct "Portrait in Black" for Skirball-Manning Productions. The picture will be released through Universal. . . . Dan Castle, who has just been discharged from the armed forces, will resume his screen career with an important role in "The Searching Wind," the Hal Wallis production now shooting at Paramount.

Katharine Hepburn will co-star with Robert Taylor in "You Were There," scheduled to go before cameras at MGM early in January. Pandro Berman will produce, and Vincente Minnelli has been assigned to direct. . . . Joseph Santly has asked for and received a release from his directorial contract with Warners. He is currently negotiating an independent production deal.

Donald Meek and Raymond Walburn have been signed by Republic for top character roles in "Lonely Hearts Club." . . . Marjorie Main will have a featured part in "Lucky Baldwin," forthcoming MGM film which will star Clark Gable. . . . Miklos Rozsa, who composed and conducted the musical scores of "The Lost Weekend" and "Spellbound," has been engaged to perform similar chores on four Universal pictures.

Columbia Extends Contract Of Forrest Tucker

Forrest Tucker has had his Columbia contract extended. . . . Luba Malina, star of the recent Broadway play, "Marinka," has been signed to a contract by RKO, and will make her screen debut in "The Strange Adventures of Sinbad," Technicolor special which Stephen Ames is scheduled to produce. . . . Norma Turner has been added to the cast of "Two Guys from Milwaukee," now shooting at the Warner studio.

The King brothers are negotiating with John Garfield and Ida Lupino to co-star in "The Hunted," which the brothers will produce for Monogram early in February. . . . George Lloyd, formerly a member of the Mercury Theatre Group, has been signed to a long term contract by MGM. . . . "Planet News," 16mm newsreel produced by Planet Pictures, will henceforth be filmed in Kodachrome.

Academy Competition Has Influence on Bookings

This year, as always, the pre-New Year week witnesses a switch of emphasis in Hollywood from what's-being-shot in the studios to what's-being-shown in the theatres, for it is a rule of the Academy of Motion Picture Arts and Sciences that all pictures rating eligibility for that institution's annual award must have been exhibited commercially in Los Angeles prior to close of the calendar year. And this year, as always, there has been a rush to place in exhibition at the eleventh-hour certain pictures considered by their makers to be especially worthy of attention in the annual casting of ballots.

Thus the week is marked by the local opening of "The Bells of St. Mary's," co-starring last year's Academy Award winners, Bing Crosby and Ingrid Bergman, and produced and directed by Leo McCarey, whose "Going My Way" was last year's Academy selection as the best picture of 1944.

This week the paying public in Los Angeles also gets its first look at "Leave Her to Heaven," considered by many to be the Twentieth Century-Fox candidate for Academy honors, with attention being directed to the attraction by means of expanded newspaper advertising space and the use of many bill boards.

Already on local display, and to continue at least a fifth week, is Paramount's rather direct bid for Academy attention, "The Lost Weekend," which has been doing tremendous business under advertising bluntly inviting the attention of Academy voters.

With these three offerings getting in under the wire, so to speak, the lists are closed, and the persons eligible to vote in the Academy elections, all of whom are professionals, may proceed now to compare these late starters with whatever other pictures of Academy calibre they may have mentally set aside for further consideration.

Two Schools of Thought On Film's Potentiality

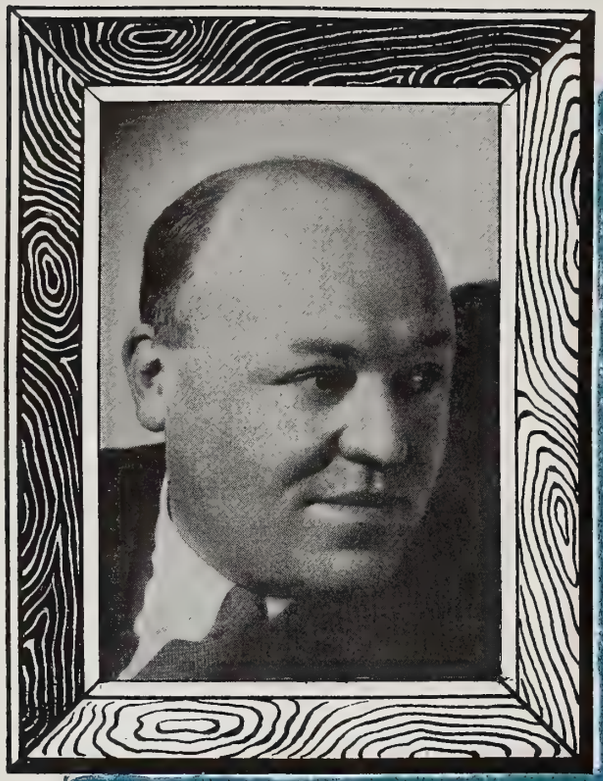
It is not to be denied that there is one school of thought which maintains that a picture coming thus late to market prospers from the fact that it is more recently and therefore more completely remembered by the voter when he sits down to mark his ballot. Opposed to that school is another which holds that, in all likelihood, fewer voters will have got around to seeing a late starter than a picture which has run out the whole sequence of first, second and subsequent exhibitions in the area. Precedent supports both contentions, however, and any reader of these lines who may be given to making mind bets about what picture is likeliest to win the Academy Award for 1945 is forewarned that, finally, each studio nominates the entry of its choice, and only these are presented to the voters on the official ballot.

Producer Setup Realigned By RKO Radio Studios

The producer setup of RKO Radio has been realigned, the studios announced this week as they signed Robert Sparks, former Universal and Columbia producer, to an executive position. He will be in charge of five producers. Other changes are: Jack Gross will supervise six producers; Sid Rogell will supervise three, and Charles Koerner and William Dozier will supervise an additional three. The announcement followed the resignation of Robert Fellows, who will leave the company March 1 at the expiration of his contract.

Tuttle Made Lt. Colonel

Bert Tuttle, head of the art department at the Warner Bros. studio, now on terminal leave pending his discharge from the Army February 12, has been promoted to lieutenant colonel.



1945
PRODUCTIONS

JAMES MASON • ANN TODD

in

The Seventh Veil

Original story and screen play by Muriel and Sydney Box

★

MICHAEL REDGRAVE • VALERIE HOBSON

FLORA ROBSON

in Daphne du Maurier's

The Years Between

Screen play by Muriel and Sydney Box

★

SYDNEY BOX

PRODUCTIONS

RIVERSIDE STUDIOS ★ LONDON ★ ENGLAND

1946
PRODUCTIONS

MICHAEL WILDING • BASIL RADFORD • NAUNTON WAYNE

in

No Ladies, Please!

Original story and screen play by Muriel and Sydney Box

ANN TODD • ERIC PORTMAN

in

Daybreak

Original story by Monckton Hoffe

ANN TODD

in

A Castle in Spain

in Technicolor



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In W theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

GENTLE ANNIE: Marjorie Main, James Craig—Good programmer, seemed to please our Friday-Saturday trade. Doubled with Western to average business. Played Nov. 16, 17.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—This picture has everything. Technicolor to accentuate the mountain shots and pool scenes, the singing of Melchior for the music lovers, a tender romance for the younger set, sports for the athletic minded, the antics of Vince Barnett for the tough guys and comedy throughout for all. Director Richard Thorpe is to be congratulated for the smooth fashion in which the story unfolds. Both Miss Williams and Van Johnson turn in very creditable performances and Frances Gifford is superb as the vamp. I would vote this picture one of the top ten of 1945. Played Tuesday-Thursday, Nov. 13-15.—Walter Carroll Hall, Lyric Theatre, Gaithersburg, Maryland.

SON OF LASSIE: Peter Lawford, Donald Crisp—This one is tops, both from the entertainment standpoint and from the box office angle. This one topped all house records for us on our Sunday-Monday change. Give us more like this one and we can pay off the mortgage. Played Sunday, Monday, Nov. 25, 26.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy—This is a good picture. Spencer Tracy is tops here, but several complaints on Hepburn. But a swell picture, well made, and you'll satisfy Spencer Tracy fans anyway. Had some bad weather against it, too. Why not reissue "San Francisco." Played Sunday, Monday, Nov. 4, 5.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

RKO Radio

CHINA SKY: Randolph Scott, Ruth Warrick—Good picture. Little above average business. Played Wednesday, Thursday, Nov. 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

HUNCHBACK OF NOTRE DAME: Charles Laughton, Maureen O'Hara—Here is a great picture, well produced. It is a reissue. But, if all long features were made and directed like this one, we exhibitors would not complain. But try and find them; you won't. Sleep on this one. Played Thursday, Nov. 22.—M. L. London, Gem Theatre, East Boston, Mass.

NEVADA: Bob Mitchum, Ann Jeffreys—Here is a swell Western. Bob Mitchum is great in this feature. My patrons like him, the kids especially. Plenty of good hard riding and action. Played Friday, Saturday, Dec. 21, 22.—M. L. London, Gem Theatre, East Boston, Mass.

NEVADA: Robert Mitchum, Ann Jeffreys—Used on second half of weekend double bill with negative results. Played Friday and Saturday, Dec. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal.

TARZAN AND THE AMAZONS: Johnny Weismuller, Brenda Joyce—As usual we did good business on this latest of the Tarzan pictures. The children were all present, plus a good many of their parents. Played Friday, Saturday, Dec. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal.

THOSE ENDEARING YOUNG CHARMS: Robert Young, Laraine Day—Good show, played to about average midweek business. Played Wednesday, Thursday, November 21, 22.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

Republic

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—Something happened on this one. We thought we should do all right with it. But business was well below average. We had competition from a basketball tournament, but it never bothered us this way before. We thought the picture right good of the type, but no business. Played Wednesday, Thursday, Nov. 28, 29.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

HITCHHIKE TO HAPPINESS: Al Pearce, Dale Evans—Cold weather stopped us on this one, but after seeing the picture I was just a little thankful we had this one when too many people would not have to look at it. I will have to put the old N.G. on this one. Doubled with a Western. Played Friday, Saturday, December 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Old man winter really got us on this one, snow, icy roads and cold. Ordinarily we do way above average on these Rogers pictures, but this one did not pay expenses. About on a par with the other recent Rogers pictures. Played Wednesday, Thursday, December 12, 13.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

PHANTOM SPEAKS: Richard Arlen, Stanley Ridges—Just fair mystery. Doubled with Western; below average business. Played Friday, Saturday, Nov. 30, Dec. 1.—Kyle E. Keltner, Ozark Theatre, Ozark, Missouri.

Twentieth Century-Fox

BELL FOR ADANO: Gene Tierney, John Hodiak—This was a dandy picture, well liked, but a little out of the Hodiak buildup. Pleased all but no draw. Give him more Gable-type pictures. Played Sunday, Monday, Nov. 25, 26.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

CALL OF THE WILD: Clark Gable, Loretta Young—This pulled them in again, so better play it. There was some jumpy photography in places but as a whole O.K. Pleased all 100 per cent. Why not some new Northern pictures of this type. Played Thursday, Friday, Dec. 6, 7.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

CALL OF THE WILD: Clark Gable, Loretta Young—A thrilling melodrama, from the first scene to a breath-taking climax. Miss Young and Clark Gable divide the acting honors. Jack Oakie is an excellent comic relief, and Reginald Owen is terrific as the villain. This is a natural for small towns, as the dog Buck is constantly before the camera, and does a magnificent job. The picture follows Jack London's book in two respects only—title and Buck, the dog, pulling the loaded sled. Personally, however, I liked the picture much the better—my patrons ate it up. Played Sunday and Monday, Dec. 9, 10.—Walter Carroll Hall, Lyric Theatre, Gaithersburg, Maryland. Small town and rural patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—This was really tops. The acting of every member of the cast was superb. Good for any locality. Business off due to extremely bad weather, but the picture pleased both young and old. Played Sunday, Monday, Dec. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal.

NOB HILL: Joan Bennett, George Raft—Very good picture, well produced, and beautiful color. The first real winter spell hit us on this one and, coupled with the "flu" epidemic, we suffered at the box office. We are not laying the bad business on the picture; it's a swell show. Played Sunday, Monday, Dec. 9, 10.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

NOB HILL: George Raft, Joan Bennett—A good picture, well made, excellent color. But had a snowstorm, so you know the answer. But the few who came out liked it 100 per cent. Played Sunday, Monday, Dec. 9, 10.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—This is well made, and an interesting picture, that did no business here. A few walkouts. The singing opera skit didn't go with some of the folks. But as a whole, interesting to those who saw it. Good color and photography. Would have played it midweek if I could. Played Sunday, Monday, Dec. 2, 3.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Same old prison setup, only the warden's son gets in, too. A good double biller, but I don't double bill. I used it midweek, and double flopper at the box office. Played Wednesday, Thursday, Dec. 12, 13.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Right good programmer of the type. Doubled with a Western to almost average business. Played Friday, Saturday, December 7, 8.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

United Artists

BEDSIDE MANNER: Ruth Hussey, John Carroll—This picture, a small one, surprised me at the box office. Drew better than some of the bigger ones from other distributors. Many good comments. Too good to double bill. And it will please the general public. Played Sunday, Monday, Nov. 11, 12.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

G. I. JOE: Burgess Meredith, Bob Mitchum—This was one top grosser for me. It hit a new high for this time of year. Well made, many good comments. Just a little long, but it pleased 100 per cent. Play it. Played Sunday, Monday, November 18, 19.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

IT'S IN THE BAG: Fred Allen, Jack Benny—Afraid of this one from the start, both from the audience reaction and the box office. We did very well at the box office, but my patrons did not care for it at all. No more of these, I hope. Played Sunday, Monday, Nov. 18, 19.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

THE SOUTHERNER: Zachary Scott, Betty Fields—Personally thought this picture good. No business. Played Wednesday, Thursday, Dec. 5, 6.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

TOMORROW THE WORLD: Fredric March, Betty Field—This picture will make you mad, but it did the business, and gives the American people a quick glance of the huge job we have of teaching young Germans our way of living. Play it. Sell it to a school. It's different. Worth the time. Played Tuesday, Wednesday, Nov. 13, 14.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Warner Bros.

THE HORN BLOWS AT MIDNIGHT: Jack Benny, Alexis Smith—Mr. Benny may be the world's greatest radio attraction, but he didn't draw film rental here. This was a dismal flop. Played Wednesday, Thursday, Dec. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal.

PILLOW TO POST: Ida Lupino, Walter Huston—Good comedy; seemed to please all that saw it. Below average business. Played Sunday, Monday, Dec. 2, 3.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—Picked this up late, and did well. Good draw for midweek here. Pleased 100 per cent. If you played it new, re-run it; it will still do business. Let's have more of this type from all. Played Thursday, Friday, Nov. 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Short Features

Columbia

COMMUNITY SING: No. 6—These are well liked here. Only one will have all songs everyone knows, or all new ones they don't know. Mix them up a little more.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

MEMORIES OF COLUMBUS: Panoramics—This is a swell travel subject. Interesting and well made.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

Metro-Goldwyn-Mayer

TEE FOR TWO: Tom-Jerry Cartoon—This is one of the best. This series is top draw here. They even applaud when they are over. More power to them.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

RKO Radio

DONALD'S OFF DAY: Donald Duck—These are good any time. This one with his nephews is fast and furious, many surprise laughs.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

LET'S GO STEPPING: Leon Erroll—One of his funniest; the comedy fans really go for Leon Errol. Played to Friday, Saturday business mostly.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Warner Bros.

OVERSEAS ROUNDUP, No. 2: Fitzpatrick Traveltalk—These are clicking here; better than a newsreel, they say. Keep making them.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

UNIVERSAL'S BIG LITTLE SHOW

Here's what the Majestic Theatre, Dallas, thinks of Universal's big little show, "Melody Stampede," the two-reeler that rated a special ad in Dallas.

"Melody Stampede" is the best short in ten years, according to Besa Short, who books them for the Interstate Circuit.

Screen this one and see for yourself.

You will agree with the Majestic Theatre that here's a movie that is better than a stage show.



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GEORGE WHITE'S SCANDALS (RKO)

Final Report:

Total Gross Tabulated	$389,700
Comparative Average Gross	379,300
Over-all Performance	97.3%

BALTIMORE—Hippodrome 103.8%
(SA) Vaudeville
BOSTON—Memorial 103.1%
BUFFALO—20th Century, 1st week 95.9%
(DB) The Falcon in San Francisco (RKO)
BUFFALO—20th Century, 2nd week 71.5%
(DB) The Falcon in San Francisco (RKO)
CINCINNATI—RKO Palace 112.7%
CINCINNATI—RKO Shubert, MO 1st week . . 95.7%
CLEVELAD—RKO Allen 126.3%
CLEVELAND—Warner's Lake, MO 1st week . . 70.0%
INDIANAPOLIS—Circle 60.0%
(DB) Two O'Clock Courage (RKO)
KANSAS CITY—Orpheum 88.7%
(DB) West of the Pecos (RKO)
LOS ANGELES—Four Star, 1st week 104.3%
(DB) West of the Pecos (RKO)
LOS ANGELES—Four Star, 2nd week 81.1%
(DB) West of the Pecos (RKO)
LOS ANGELES—Fox Wilshire, 1st week . . . 103.3%
(DB) West of the Pecos (RKO)
LOS ANGELES—Fox Wilshire, 2nd week . . . 66.6%
(DB) West of the Pecos (RKO)
LOS ANGELES—Guild, 1st week 119.1%
(DB) West of the Pecos (RKO)
LOS ANGELES—Guild, 2nd week 87.6%
(DB) West of the Pecos (RKO)
LOS ANGELES—United Artists, 1st week . . . 106.2%
(DB) West of the Pecos (RKO)
LOS ANGELES—United Artists, 2nd week . . . 77.0%
(DB) West of the Pecos (RKO)
MILWAUKEE—Riverside 71.4%
NEW YORK—Palace, 1st week 128.2%
NEW YORK—Palace, 2nd week 90.0%
OMAHA—Brandeis 101.4%
PHILADELPHIA—Earle 81.0%
(SA) Vaudeville
PITTSBURGH—Stanley 100.0%
SAN FRANCISCO—Golden Gate, 1st week . . . 134.0%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . . 96.2%
(SA) Vaudeville
ST. LOUIS—Fox 80.6%
(DB) Radio Stars on Parade (RKO)
TORONTO—Eglinton, 1st week 116.6%
(DB) The Falcon in San Francisco (RKO)
TORONTO—Eglinton, 2nd week 94.4%
(DB) The Falcon in San Francisco (RKO)
TORONTO—Tivoli, 1st week 117.0%
(DB) The Falcon in San Francisco (RKO)
TORONTO—Tivoli, 2nd week 97.5%
(DB) The Falcon in San Francisco (RKO)

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THE STRANGE AFFAIR OF UNCLE HARRY (Univ.)

Final Report:

Total Gross Tabulated	$426,300
Comparative Average Gross	422,100
Over-all Performance	100.9%

BALTIMORE—Keith's, 1st week 108.1%
(DB) The True Glory (Col.)
BALTIMORE—Keith's, 2nd week 70.0%
(DB) The True Glory (Col.)
BUFFALO—Lafayette 58.7%
(DB) Men in Her Diary (Univ.)
CHICAGO—Palace, 1st week 127.6%
(DB) Easy to Look At (Univ.)
CHICAGO—Palace, 2nd week 97.8%
(DB) Easy to Look At (Univ.)
CINCINNATI—RKO Palace 101.4%
CLEVELAND—RKO Allen 92.4%
CLEVELAND—Warner's Lake, MO 1st week . . 54.4%
INDIANAPOLIS—Circle 82.6%
(DB) That's the Spirit (Univ.)
KANSAS CITY—Esquire 87.6%
(DB) Men in Her Diary (Univ.)
KANSAS CITY—Uptown 87.0%
(DB) Men in Her Diary (Univ.)
LOS ANGELES—Hillstreet 98.3%
(DB) On Stage, Everybody (Univ.)
LOS ANGELES—Pantages 109.7%
(DB) On Stage, Everybody (Univ.)
MILWAUKEE—Riverside 85.7%
(DB) Men in Her Diary (Univ.)
MINNEAPOLIS—Orpheum 79.8%
MINNEAPOLIS—World, MO 1st week 101.5%
NEW YORK—Criterion, 1st week 182.3%
NEW YORK—Criterion, 2nd week 137.3%
NEW YORK—Criterion, 3rd week 103.0%
OMAHA—Omaha, 1st week 98.7%
(DB) Boston Blackie's Rendezvous (Col.)
OMAHA—Omaha, 2nd week 97.6%
(DB) Boston Blackie's Rendezvous (Col.)
PHILADELPHIA—Stanton, 1st week 127.0%
PHILADELPHIA—Stanton, 2nd week 69.6%
PHILADELPHIA—Karlton, MO 1st week . . . 75.6%
PITTSBURGH—Harris 78.2%
ST. LOUIS—Fox 81.1%
ST. LOUIS—Missouri, MO 1st week 75.2%
(DB) Mildred Pierce (WB)
TORONTO—Uptown, 1st week 106.8%
(DB) Easy to Lok At (Univ.)
TORONTO—Uptown, 2nd week 106.8%
(DB) Easy to Lok At (Univ.)
WASHINGTON—Keith's 129.5%

•

GETTING GERTIE'S GARTER (UA)

First Report:

Total Gross Tabulated	$101,500
Comparative Average Gross	104,400
Over-all Performance	97.2%

CHICAGO—Oriental 126.1%
(SA) Vaudeville
CINCINNATI—RKO Albee 50.0%
CLEVELAND—Loew's Ohio, 1st week 140.3%
CLEVELAND—Loews Ohio, 2nd week 96.4%
INDIANAPOLIS—Loews 75.7%
(DB) I Love a Bandleader (Col.)
LOS ANGELES—Music Hall Beverly Hills . . 60.0%
LOS ANGELES—Music Hall Downtown . . . 118.4%
LOS ANGELES—Music Hall Hawaii 92.8%
LOS ANGELES—Music Hall Hollywood 52.6%

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ENCHANTED FOREST (PRC)

First Report:

Total Gross Tabulated	$107,400
Comparative Average Gross	103,800
Over-all Performance	103.4%

DENVER—Denver 106.1%
(DB) Pursuit to Algiers (Univ.)
DENVER—Esquire 108.0%
(DB) Pursuit to Algiers (Univ.)
DENVER—Webber 108.0%
(DB) Pursuit to Algiers (Univ.)
KANSAS CITY—Esquire 82.4%
KANSAS CITY—Uptown 88.7%
NEW YORK—Victoria, 1st week 122.0%
NEW YORK—Victoria, 2nd week 113.3%
PHILADELPHIA—Stanton 60.0%
TORONTO—Eglinton 138.8%
(DB) Sing Your Way Home (RKO)
TORONTO—Tivoli 134.1%
(DB) Sing Your Way Home (RKO)

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DANGER SIGNAL (WB)

First Report:

Total Gross Tabulated	$56,200
Comparative Average Gross	61,000
Over-all Performance	92.1%

BALTIMORE—Stanley 130.2%
BUFFALO—Hippodrome 130.0%
(DB) Sing Your Way Home (RKO)
CINCINNATI—Keith's 78.9%
(DB) Sing Your Way Home (RKO)
NEW YORK—Victoria 101.7%
PHILADELPHIA—Stanton 86.0%

CBS to Show Its Color Television On January 11

Coming on the heels of the recent RCA declaration that color television was at least five years away before it would be suitable for the public, Columbia Broadcasting System announced last week that it was ready to show its new color television system to the press. A demonstration will be held at its New York studios January 11.

In announcing the forthcoming demonstration, a CBS spokesman said that even since October 10, when CBS broadcast high-definition television in full color, using ultra-high frequencies, much improvement had been made, in both transmitting and receiving equipment. The press did not witness the October 10 demonstration, which Paul W. Kesten, CBS executive vice-president, said was successful but not yet ready to show the public. The announcement of the transmission of pictures in full color over the roofs of New York was made October 11 before the Federal Communications Commission, when leaders in the broadcast field met to discuss rules and regulations for commercial television.

A list of assignments for present commercial television licensees and licensees of 10 existing experimental stations were made public by the FCC a fortnight ago. All the commercial assignments are for metropolitan stations with their existing powers and antenna heights. Changes in assignments for the experimental stations were made to prevent interference to commercial stations, to achieve uniformity of licensing where the same equipment is used experimentally and commercially by the same licensee or to remove television operation from frequencies which have been assigned to other services.

Commercial assignments made are as follows: WBKB, Chicago, Channel 4 (66-72 megacycles); WCBW, New York, channel 2 (54-60 mc); WABD, New York, channel 5 (76-82 mc); WNBT, New York, channel 4 (66-72 mc); WPTZ, Philadelphia, channel 3 (60-66 mc); WRGB, Schenectady, channel 4 (66-72 mc).

In regard to the date of the frequency change, the FCC announced the following procedure:

1. Existing television stations that must change frequency will go off the air on or before March 1, 1936, and return to the air with regular programs on or before July 1, 1946.

2. Amateur service will change from the frequency space between 56 and 60mc to the space between 50 and 54mc March 1, 1946.

3. Stations assigned channel No. 2 (54-60) may not begin operation before the 56-60mc frequency space is vacated by the amateur service.

4. The same procedure outlined in 1, 2 and 3 will be applied to experimental stations except that there will be no date set for return to new assignments.

The following experimental assignments have been made by the FCC: Chicago: Balaban and Katz, W9xbk, channel 4 (66-72 mc); New York and Passaic: W2XVT, W2XWV (Du Mont Laboratories) channel 5 (76-82mc); Los Angeles: Don Lee, W6XAO, channel 2 (54-60mc); Springfield: Philco, W3XE, channel 3 (60-66mc); Los Angeles: Tele Productions, W6XYZ, channel 3 (76-82mc); Chicago: Zenith Radio, W9XZV, channel 2 (54-60mc); Camden: Radio Corporation of America, W3xep, channel 6 (82-88mc); Iowa City: State University of Iowa, W9XUI, channel 1 and 13 (44-50mc) (210-216mc).

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but two. In Class A-1, unobjectionable for general patronage, was "Out of the Depths." In Class A-II, unobjectionable for adults, were "I Ring Doorbells," "Leave Her to Heaven" and "Portrait of Maria." In Class B, objectionable in part, were "Doll Face," because of "suggestive costumes and dances," and "The Seventh Veil," because of "lack of adequate moral compensation."

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Keep Posted

Metro-Goldwyn-Mayer has announced that during 1946 it will continue its policy of spreading its advertising budget over four important media; newspapers, magazines, radio and express truck advertising.

Metro has been the only company to consistently maintain exploitation of its pictures by means of Railway Express truck posters. The coverage is national, extending from Canada to Mexico in 1,500 cities. 4,000 two-sheets and 3,200 four-sheets are posted regularly, with Metro estimating a total audience of 600 million per month.

Duirng the war years, theatre posting diminished generally, because many billposters turned to war work and the average manager had difficulty enough getting help to staff the theatre, so that window cards also went into the discard in some situations.

We have been prejudiced in favor of outdoor posting for many years. This is perhaps traceable to the fact that during our years as a theatre manager we always found this to be one of the most effective and profitable forms of advertising.

No one can deny the effectiveness of newspaper advertising, the screen trailer, radio, magazines and publicity to build interest in our programs. But then, patrons must also be reminded, their memories persistently and consistently refreshed as to what we are offering on the screen today.

Outdoor posting is one method of doing this and we are happy to note that this theory is not being abandoned.

△ △ △

Round One Coming Up

Next week we will announce the 4th Quarter winner in the 1945 Quigley Showmanship Awards.

This will be by way of a buildup for the announcement of the Grand Award winners for the year, to be announced some weeks later.

We feel considerable pride in the fact that even though theatremen were called upon to participate in four major campaigns of national scope during the past year, two Bond drives, the March of Dimes and Red Cross drives, the number of contestants in this year's Showmanship Competitions was the highest in several years.

This, we can only conclude, is proof that exploitation, despite the handicaps of the war years, is due for an expansive and progressive year during 1946.

The Victory Loan marks the final chapter in the War Showmanship Awards competition. Campaigns submitted in behalf of any industry sponsored projects in this category will be credited to the contributor in the regular Showmanship Competitions. There is still time, however, for you to send us your campaign for the 1945 War Showmanship Award.

Now is the time when people are usually making resolutions for the New Year. With less expected of you by way of participation in war activities, maybe you will now find more time to keep up with the exploitation of your attractions. All contributions received at the Round Table qualify you as a contender in the world's foremost showmanship competitions.

Let's hear from you.

△ △ △

New Year's Mail

LONDON. "I am extremely pleased to be associated with the Quigley Awards. I am a great believer in the fact that publicity and exploitation should be national and international. Your showmen should be as well known in England as ours should be in America. You can rely on my efforts, as long as I am Gaumont British Director of Public Relations, to see that our showmen are made known to your people in the New World. Yours very sincerely, James Forsyth."

△ △ △

PROVIDENCE, R. I. "I was discharged from the Coast Guard and have returned to the RKO Albee. That should answer the question you asked the men in service: YES! One of my first bookings was a revival for the week before Christmas, the supposed 'dog week'. I say 'supposed' because we did the biggest business in town.

"Our theory is that it makes no difference whether the picture is a revival or not; it is unfair to lay down on the job. A little selling goes a long way for any show. My campaign is enclosed. Bill Morton."

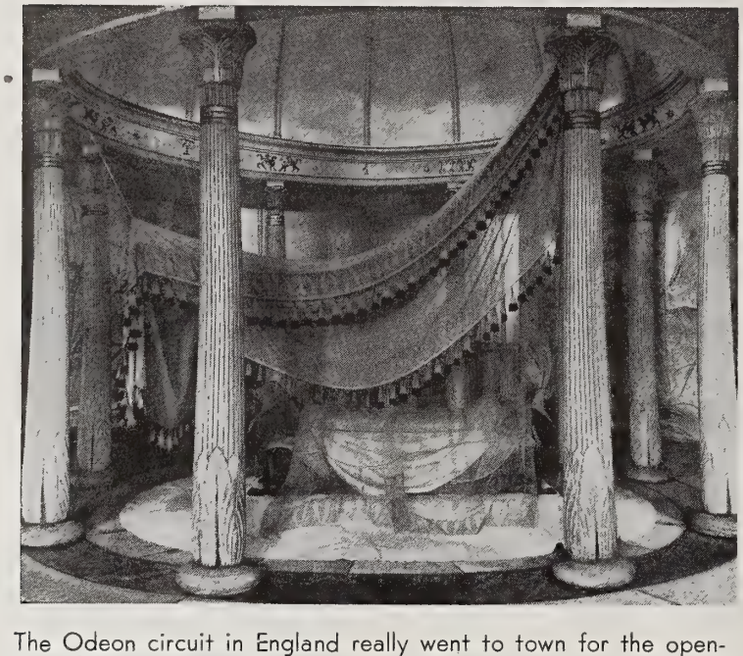
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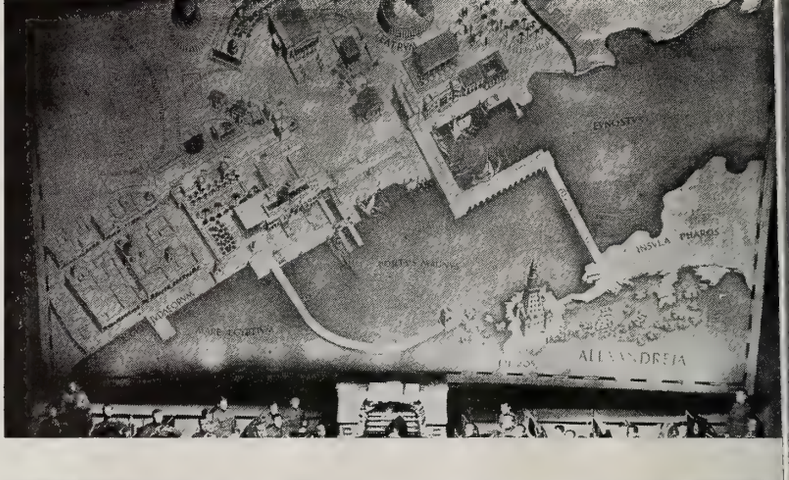
In AKRON, OHIO, Sid Holland, manager of the Palace theatre, also found it profitable with a reissue show booked before Christmas. Mr. Holland had the combination of "Tom Sawyer" and "Prisoner of Zenda". Through arrangements with the Superintendent of Schools, a special cut rate ticket was distributed to the children in the classrooms by the teachers. Cards announcing the program were posted on all school bulletins, and the school superintendent included a special announcement in his weekly program issued to all principals in the city.

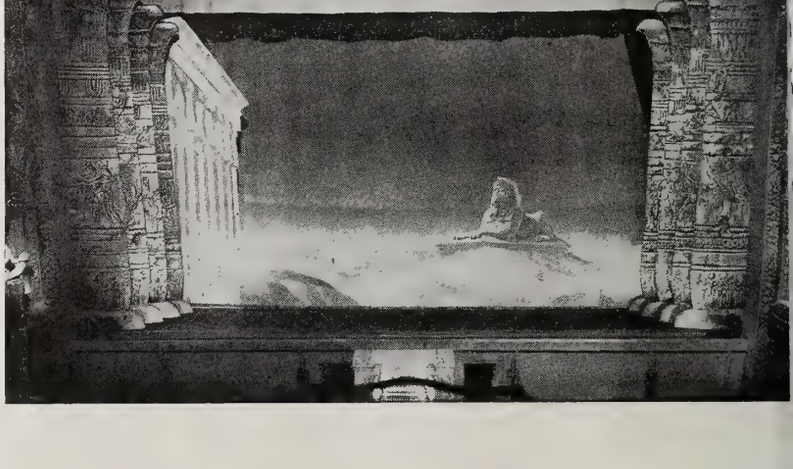
—CHESTER FRIEDMAN

LONDON HAS A PREMIERE

"Caesar and Cleopatra" Pulls Out All the Stops



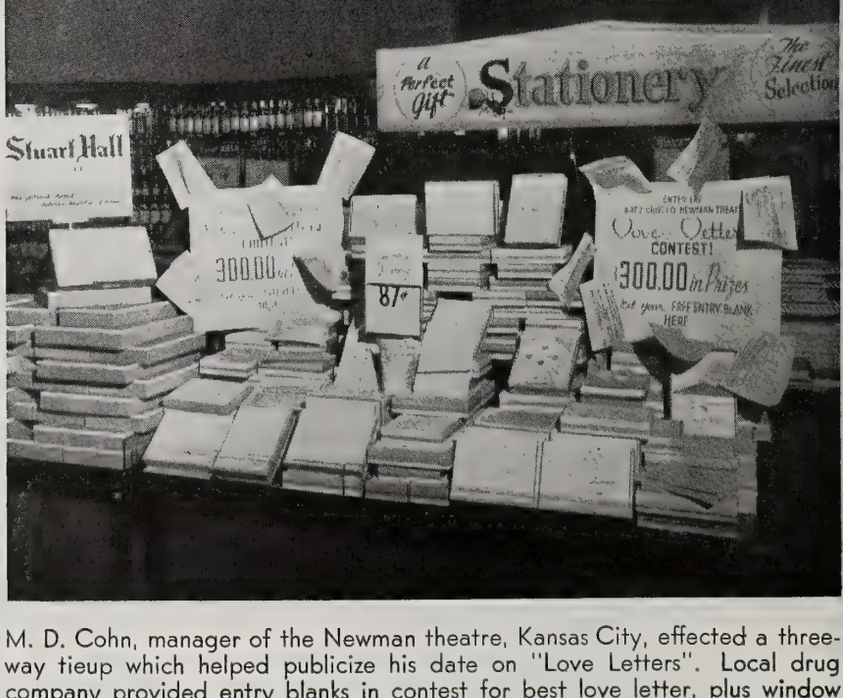




The Odeon circuit in England really went to town for the opening of "Caesar and Cleopatra", the film that cost $5,000,000. John Dennett, Odeon's chief of publicity, and the circuit's senior manager, W. H. Thornton, used every showman's device possible. The theatre front and foyer were converted into a palace for the opening. Scenes reproduced here depict how the interior was included in the over-all scheme of providing atmosphere. Above, foyer decoration is a replica of Cleo's bed. At right is stage setting which dissolved into the picture's action, and above is the drop curtain which served as background for the overture.

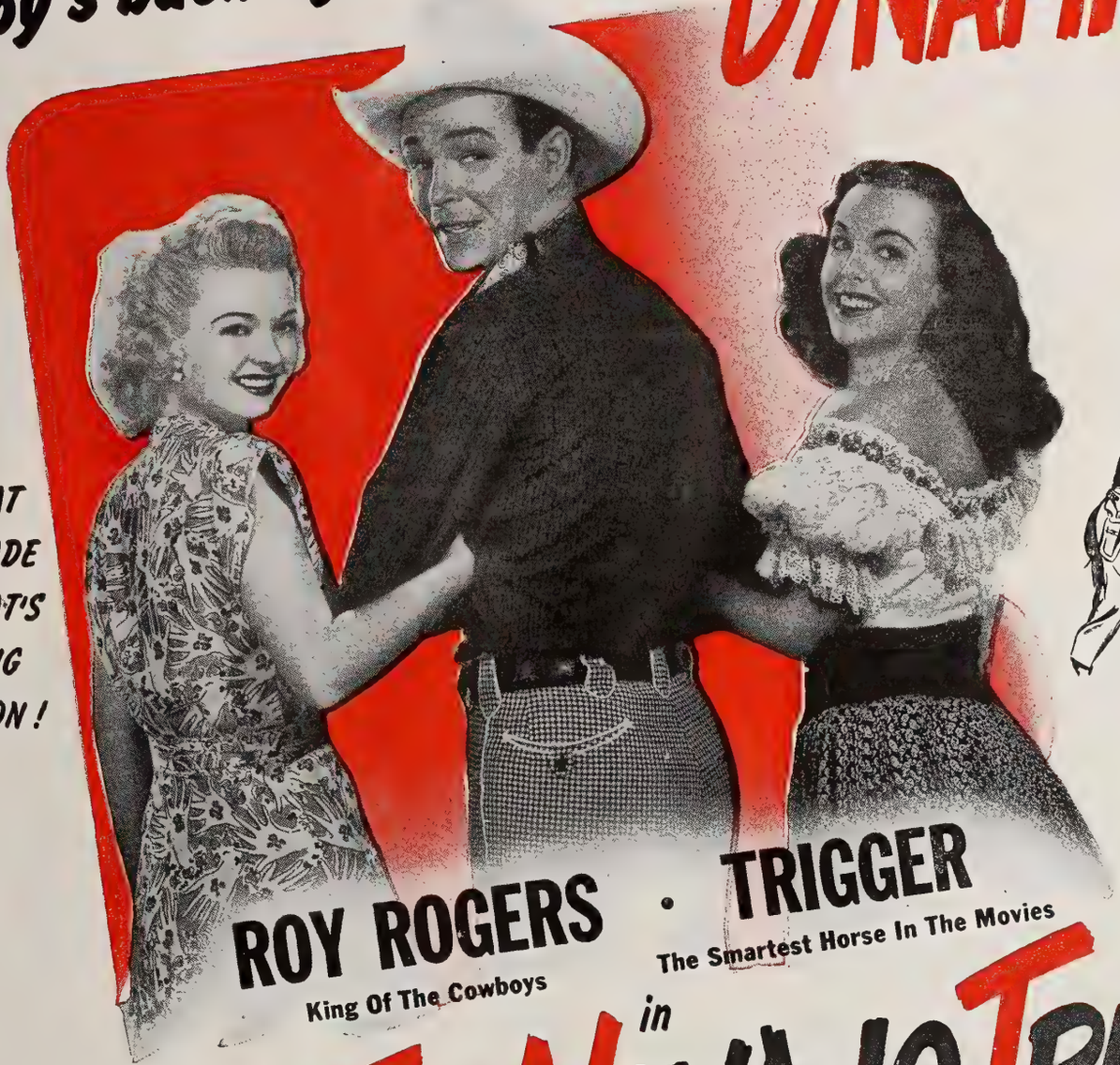


One of the many fine window tieups arranged by manager Saul Inman in connection with the London premiere of "A Thousand and One Nights".



M. D. Cohn, manager of the Newman theatre, Kansas City, effected a three-way tieup which helped publicize his date on "Love Letters". Local drug company provided entry blanks in contest for best love letter, plus window and counter displays in 13 outlets. Stationery firm provided Bond prizes, newspaper ads and radio plugs for the contest and theatre credits.

Roy's back again and he's **DYNAMITE**



IT'S GOT THAT HIT PARADE TUNE THAT'S SWEEPING THE NATION!



ROY ROGERS • **TRIGGER**

King Of The Cowboys — The Smartest Horse In The Movies

in

ALONG THE NAVAJO TRAIL

Featuring

GEORGE "GABBY" HAYES

and **DALE EVANS** with **ESTELITA RODRIGUEZ**

and **DOUGLAS FOWLEY** • **NESTOR PAIVA**

and

BOB NOLAN AND THE SONS OF THE PIONEERS

Directed by FRANK McDONALD

Screen Play by GERALD GERAGHTY

Based on a Novel by WILLIAM COLT MacDONALD

A REPUBLIC PICTURE

WHEN A WESTERN TORNADO MEETS A GYPSY BOMBSHELL, THE ATOM ISN'T SPLIT... IT'S SHATTERED





EXPLOITATION



Ralph Batchelet, manager of the Paramount theatre in Denver, used this eye-catching front during the current engagement of "Mexicana".



Russ Bovim, manager of the Midland, Kansas City, had this "pirate" ballyhooing "Captain Kidd". Banner on pirate's back helped to exploit the date.



George Miner, manager of Loew's, Mt. Vernon, N. Y., had this lobby display announcing his Xmas show and New Year's attractions well in advance of the holidays.

A "Junior Miss" popularity contest was arranged by manager Lou Liss of the RKO Tilyou in Coney Island with a nearby high school. Local jeweler donated a Bond for the winner. This display was placed in the school's main lobby, and circulars were distributed to the students.

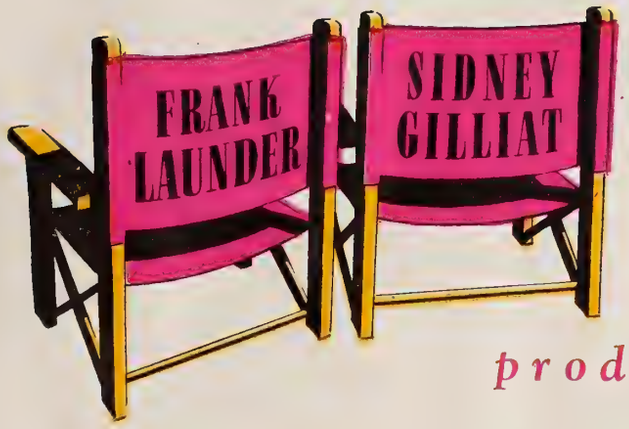




"Blithe Spirit" opening at Loew's, Norfolk, Va., was publicized extensively by manager Roscoe Driscoll. This front also helped stimulate business.



In connection with the opening of "Isle of the Dead", George Daransoll, manager of the Granby, Norfolk, Va., constructed this special front to exploit his showing.



producing

for **INDIVIDUAL PICTURES**

films they believe
will merit the name

JUST COMPLETED

"The Rake's Progress"

"I SEE A DARK STRANGER"

INDIVIDUAL PICTURES LTD.

44-45 PALL MALL, LONDON, S. W. 1.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

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Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Anders Sets Radio Promotion

Radio station WMAS, Springfield, Mass., used a contest asking listeners to submit lists of songs whose titles contained the words "Kiss" or "Tell," following arrangements made by Al Anders, Bijou, Springfield, to sell "Kiss and Tell." Response was terrific and winners, who submitted the longest lists, received guest theatre tickets for the attraction, which was generously plugged throughout the radio contest. Anders also set the advance distribution of 200 heralds.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

E. H. BAILEY
Harris Warren, Warren, Ohio

JAMES G. BELL
Penn, New Castle, Pa.

LEW BREYER
Broadway, Springfield, Mass.

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

LOU COHEN
Poli, Hartford, Conn.

GEORGE DARANSOLL
Granby, Norfolk, Va.

SID J. DICKLER
Belmar, Pittsburgh, Pa.

EDWIN E. ENKE
Rivoli, Hempstead, L. I., N. Y.

JIM ESHELMAN
Paramount, St. Paul, Minn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

GEORGE FODOR
Main Street, Flushing, L. I., N. Y.

JOSEPH GHIGLIONE
Hempstead, Hempstead, L. I., N. Y.

SID HOLLAND
Palace, Akron, Ohio

MELVIN KATZ
Hippodrome, Pottstown, Pa.

P. E. McCOY
Miller, Augusta, Ga.

HARRY MURRAY
Odeon, Liverpool, England

J. C. MUSCLOW
Capitol, Kitchener, Ont., Canada

BILL NOVAK
Capitol, Winnipeg, Man., Canada

T. O'DRISCOLL
Juneau, Milwaukee, Wis.

FRED PERRY
Olympic, Watertown, N. Y.

TED C. RODIS
Pilgrim, Bronx, N. Y.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
State, Providence, R. I.

SOL SORKIN
Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

CHICK TOMPKINS
Elco, Elkhart, Ind.

HELEN WABBE
Golden Gate, San Francisco, Calif.

HARRY WILSON
Capitol, Chatham, Ont., Canada

MEARIA WOODS
Princess, Beardstown, Ill.

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Dee Holds Student Contest On Special "Laugh Show"

Francis Dee, Palace, Watertown, did a job on a special laugh show which was booked at his house. This was the strong combination of Bob Hope and Danny Kaye re-issues.

Dee made up a special laugh herald which was distributed house-to-house and at a high school rally five days before playdate, he offered free tickets to students submitting the best laugh slogans to be used in the theatre lobby. A special all-laugh show front was made up for his theatre with cutout heads of Danny Kaye and Bob Hope.

Hickey's Radio Contest Sells "Kiss and Tell"

Tom Hickey, manager of the Rialto, Lewistown (Pa.), took advantage of press book material for a campaign that sold "Kiss and Tell" locally. Hickey got the cooperation of a local radio station and set a contest going with passes to the theatre for prize winners. Contest idea was to have listener submit a list of songs whose titles contained the words "Kiss" or "Tell" in them.

For the rest of his campaign Hickey set window displays in most of the large stores and counter displays in the smaller stores.

Katz Awards Guest Tickets To "Thrill of a Romance"

An ingenious device was utilized by Philip Katz at Warner's Kenyon, Pittsburgh, for his date on "Thrill of a Romance."

Phil used a large hopper he had back stage and set it up upright. From two three-sheets he cut out and mounted on beaver board five-foot cutouts of Van Johnson and Esther Williams and also a large cutout of Van's face. These were placed in the "cage" and locked up.

Katz then secured about 150 odd keys and placed them in a box near the cage and had his artist make up an "A" board to the effect that Van and Esther were caged up under lock and key and whoever opened the lock with the right key could take one of the cutouts home or receive a half-dozen passes. The Round Tabler reports the setup in the lobby caused plenty of comment.

In addition, Phil distributed photos of Johnson, entirely costless, planted numerous window cards about town and also passed out "kisses" from Van and distributed special invitations.

Local Angles Help Sell "First Yank" and "Scandals"

By cashing in on readily available props and angles, manager Max Cooper of the Cove Theatre in Glen Cove, N. Y., for "First Yank Into Tokyo," contacted the American Legion Post, and secured the loan of enough war trophies to make an impressive display in his lobby, with captured Jap flags and other souvenirs to attract advance attention.

Max also located the first local boy to enter Tokyo, Sgt. Joel Shorenstein, and secured his cooperation in selling Victory Bonds in the Cove lobby opening day. This resulted in considerable newspaper space. With "George White's Scandals" also on the bill, Cooper engaged an attractive model and had her go on a shopping tour opening night, dressed in an exact duplicate of Joan Davis' costume in the picture. The first 10 shoppers in each store to recognize her received free guest tickets to the Cove theatre, cost of which was paid by the stores participating in the promotion.

Cooperative Ads Promoted by Cohen

Highlights of recent campaigns engineered by Lou Cohen at the Poli theatre in Hartford include a three-column luggage ad from Sage-Allen on "Weekend at the Waldorf," which featured a cut of the four stars from the picture. On "George White's Scandals," Lou promoted a full cooperative ad page from Freed's Fur Shop, and for "Her Highness and the Bellboy," a local jeweler came through with an ad.

CINEGUILD

ANTHONY HAVELOCK-ALLAN

RONALD NEAME

DAVID LEAN

Noel Coward's

Brief Encounter

(completed)

Charles Dickens's

Great Expectations

(in production)

Margaret Irwin's

The Gay Galliard

Technicolor

(in preparation)

DIRECTED BY DAVID LEAN

Creative Display Ads By Theatre Showmen



Detroit Free Press

Alice Gorham, publicity director, U. D. T.



Mother (to school teacher): "My Harold is a very sensitive child. If you need to punish him, just slap the boy in the next seat—this will frighten Harold.

BUT never have you ever seen or heard funnier folks than you'll meet in . . .

"PEOPLE ARE FUNNY"

Radio's riotous show in the movies—with JACK HALEY, HELEN WALKER, RUDY VALLEE, OZZIE NELSON.

SUNDAY and MONDAY

INDIANA

Washington Democrat

A. J. Kalberer, manager, Indiana Liberty theatres, Washington, Ind.



New York Mirror

James McInerney, publicity manager, Paramount theatre.



Cleveland Plain Dealer

Hank Harold, advertising manager, RKO theatres, Cleveland.



New York Times

M. Maurer, manager, Victoria theatre.



Paterson Sentinel

Jay Wren, advertising manager, Paramount Adams theatres, Newark, N. J.

Ealing Studios

PRESENT

BRITISH FILMS

OF

INTERNATIONAL APPEAL

* *JOHNNY FRENCHMAN*
* *DEAD OF NIGHT*
* *PINK STRING AND SEALING WAX*
* *THE CAPTIVE HEART*
* *THE OVERLANDERS*
HUE AND CRY
NICHOLAS NICKLEBY

**completed*

EALING STUDIOS LTD., LONDON, W. 5.

MICHAEL BALCON
in charge of production

R. P. BAKER, F.C.A.
Managing Director

SHOWMEN PERSONALS

In New Posts: V. J. Helling, Arcadia and Roxy, Olney, Ill. Eugene Langenfeld, Southern, Oak Park, Ill. James Qualano, West End, Chicado. Charles Marcellis, Avon, Chicago. S. M. Webb, Carolina, Rocky Mount, N. C. D. W. Norman, State, Charlotte, N. C. Jimmy McAllister, Rio, Victoria, B. C.

John Wilson shifts from the Fairmount to the Frankford; Joe Nevison from the Uptown to the Colony; Bill Wolf from the Colony to the Ogontz; Edward Coyle from the Ogontz to the Avon; all in Philadelphia.

M. Marvil Roach, Seville, Bryn Mawr, Pa. Earl Smith, Warner, Wilmington. Brenton Kelly, Odeon, Ladysmith, B. C. Robert Montgomery, Odeon, Haney, B. C. Horace Spencer, Paramount, Cedar Rapids, Ia. Eli Dreylinger, Carolina theatre circuit, Columbia, S. C.

Victor Farrar, Hoo Hoo, Gurdon, Ark. Dean Coplin, De Queen, Gurdon, Ark. Harry Christ, Ace, Chicago. William Crawley, Imperial; Al Coggan, Family; Richard Raesley, Oxford; Roy Robbins, Aldine; Morris Conners, Palace; Charlie Ramb, Center; Dick Park, Harrowgate; all in Philadelphia.

Assistant Managers: Robert Cohen, Julian; Alfred Woeckner, Liberty; Lawrence Bosi, Vic; Nick Mangialardo, Buckington; Harold Smith, Crawford; Harold Paul, Crown; Vincent Quinn, Four Hundred; all in Chicago.

Moe Wexler, Stanley; John Deegan, Aldine; Robert Nubbymyer, Felton; Louis Caggiano, Palace; Warren Thomas, Tower; all in Philadelphia. Bob Benner, Pastime, Lewistown, Pa. Zeva Yovan, Regent; Spasia Todorov, Colonial; both in Harrisburg, Pa.

Returned Servicemen: Tom Brennan, city manager, Fox, Crown and Varsity in Laramie, Wyo., for Fox-Intermountain. George Ruddan, assistant, Central, Newark, N. J. Gerald Kochs, Normandy, St. Louis County, Mo. Roy Worrell, Essex, Newark, N. J.

George Hackel, Ampere, East Orange, N. J. Bernard Shooktak, assistant, West End, Newark, N. J. Russell Bowden, Union, Union City, N. J. Howell Reddick, State, Eustis, Fla. Walter Tremor, Florida, St. Petersburg, Fla. Howard A. Young, Home, Rantoul, Ill.

Birthday Greetings: Frank E. Drachman, Alexander Maus, Elmer Field, Ted Hodes, M. Augenblick, Peter L. Baffes, Chet E. McSwain, William Leroy Miller, David Goodman, Dave Jones, Chuck Milan, David M. Brotman, Jack D. Braunagel, Jack Lykes, Mrs. Laura Wernick.

Arthur Joy, C. R. Stoflet, Gene Yarnell, Fred E. Moree, Albert E. Fain, Clarence R. Bosch, Walter Hinks, Albert Laile, Sr., Moe Weiss, George Stroud, Johnny Taylor, Henry W. Beuttel, Robert E. Holmes, Stanley J. Klein, William F. Moody, William M. Pinckard.

Raul Barrera, Charlie Doctor, John E. Moore, L. W. Bevel, Joseph Josack, M. W. Cowan, Bert C. Wild, Frank L. Willis, James May, Jerome Greenberger, James F. Collins.

Gilbert Steele, Charles H. Snyder, George L. Allen, Jr., Claude L. Davis, Eugene O. Stutenroth, William M. Sholl, Fern Lynn, Herman Semel, Harold Bishop, Frank J. Margiotta, William S. Ryan, Paul E. Sweeney.

S. Walton, Arlene Friedman, J. C. Ivers, John S. Homer, Franklyn P. Altonberg, Sam Koppelman, Joe Pasher, Frank Ford.

"Ernie Pyle" Month Proclaimed By Mayor for Leach

In connection with his engagement of "The Story of G. I. Joe" at the Stanley theatre, Chester, Pa., Walter Leach arranged with the Mayor to proclaim an "Ernie Pyle Month." Since Pyle's column was syndicated in the local *Times*, he tied in the name of the paper with the ad to lend authenticity to the story.

Announcement cards were placed in social rooms of the Armory, American Legion Post and VFW. Leach also arranged with the English teacher in the high school to have pupils attend the showing and write reviews. Title and playdates were listed on the school bulletin boards and 10,000 vest pocket heralds were distributed.

Merchant Cooperation Aids Breyer on "American Beauty"

Lew Beyer at the Broadway in Springfield, Mass., for MOT's "American Beauty," promoted merchants for ads in five of the local papers. In addition to the ads, the two Adams Hat Stores gave him window and counter displays, while two of the city's leading department stores also came through with window and counter displays.

On a recent horror show held by Lew, he promoted a local knitting store for an ad, which read: "Does Frankenstein frighten you, chill you, keep you cold? Then keep warm with an all-wool sweater," etc., etc.

Kassel Ties "Shootin' Mad" Theme to "Dakota" Date

Norman E. Kassel, publicity director of Essaness Theatres, Chicago, adopted the key phrase, "Shootin' Mad," for his campaign on "Dakota" at the Woods theatre.

His displays featured a head of John Wayne, a clinch shot of Wayne and Vera Hruba Ralston, and action shots from the picture. Part of the theatre front was put up a few days in advance of the opening. 40 x 60 displays were used throughout the theatre.

In addition to running a regular trailer three weeks in advance of opening, he cross-plugged the picture in a number of the chain's neighborhood houses. Kassel's newspaper campaign included teaser ads run five days in advance and display advertisements. More than forty radio spot announcements were used on local stations. A special preview was held for motion picture critics.

Penny Promotion Helps "Spanish Main"

Considerable attention was directed to the engagement of "The Spanish Main" by an inexpensive stunt pulled by manager Morris Rosenthal of the Loew Poli theatre in New Haven, Conn. A total of 5,000 cards on colored stock, measuring four inches square with catch lines on the Technicolor attraction and attaching a bright, new penny as coming from a pirate treasure chest more than repaid itself in extra tickets sold to the high school children to whom the cards were distributed.

Makemson Holds Football Rally

Johnny Makemson at the Van Wert, Van Wert, Ohio, had a football rally with the high school in conjunction with the showing of Pete Smith's "Football Thrills of 1944"; also news shots of the Ohio-Purdue game. The school sent down the team, band, cheerleaders, etc.

Ties Up Chamber of Commerce

W. S. Eckard, Ashland, Ashland, Ohio, took advantage of the Junior Chamber of Commerce's campaign for a new airport by getting them to sponsor the showing of "Wingmen of Tomorrow" which featured a local boy, Al Bennett.

Rosenthal's Fur Fashion Show for "Her Highness and the Bellboy"

Through a tieup effected with the I. J. Fox Store in New Haven, Conn., Morris Rosenthal for his date on "Her Highness and the Bellboy" at the Poli theatre arranged a fur fashion show. The store paid all expenses for the orchestra, stage crew and incidentals. Special acts were sandwiched in between numbers and the fashion show. The winner received a fur coat, next a Gruen wrist watch and third prize was a suit ensemble. All models received consolation prizes.

Store delivery truck was appropriately bannered and they took a co-op ad the day before the show and paid full theatre rates for it. Station WELI tied in with the store and for three weeks plugged the event. The store devoted full windows to the style show as well as the picture, and cards were distributed by the store for two weeks plugging the show.

Eastern Airlines Cooperates With Shepler on "Capt. Eddie"

Through a tieup with Eastern Air Lines in Evansville, Ind., set by Wayne M. Shepler at Loew's, employees of that company were invited to attend a showing of "Captain Eddie." Guest tickets admitting two persons were given to each of their employees, they in turn presenting them to the theatre cashier who issued tickets in exchange. Eastern Air Lines reimbursed Shepler for the total admissions.

Through a special broadcast on the Southern Indiana Gas & Elec. Co. program, apparatus was set up in the theatre lobby and civic officials were interviewed opening night through use of a magnetic recorder. In addition a book review was given over station WGBF. The local papers came through with stories and art well in advance and during the current run of the picture.

Football Rally Staged By Fitzsimmons in Medina

In conjunction with his showing of Pete Smith's "Football Thrills of 1944," Sam Fitzsimmons at the Medina theatre, Medina, Ohio, secured the cooperation of the local highschool which sent over the football team, coaches, cheer leaders and highschool band at no cost to the theatre.

The school also made a series of speeches announcing the stunt over their inter-communication system to all classes and devoted an entire bulletin board in the main hall to the event. 1000 heralds were distributed and a 30by120 double sided board was hung under the marquee a week in advance.

Sweet Promotes Co-op Page

As part of his publicity on "The True Glory" at the Rialto theatre, Lockport, N. Y., Harry Sweet promoted the local merchants for a full page cooperative ad. Banner line across the top of the sheet read: "It is our 'True Glory' to welcome back your husbands, your sons, your sweethearts." Each merchant's ad also carried "welcome back" copy.





POSTERS



CAMPAIGN BOOK



GREER GARSON TRAILER



YOU CAN KEEP THEM PLAYING!

The American people endorse the drive against Infantile Paralysis. They are ready to open up their hearts and purses at your call. Use the experience of the campaign book. Run the appealing Greer Garson Trailer. Help the good fight!

MOTION PICTURES'
MARCH OF DIMES
JAN. 24 - 30, 1946

Wabbe Promotes Fashion Show



Part of the fashion show and display of original gowns worn by Maureen O'Hara, which was promoted in one of San Francisco's leading department stores by Helen Wabbe for the western premiere of "Spanish Main" at the Golden Gate theatre.

In addition to increased newspaper and radio advertising budgets for the western premiere of "Spanish Main" at the Golden Gate theatre, San Francisco, Helen Wabbe, publicist, arranged for newspaper interviews of Walter Slezak in the *Sunday Examiner, Call Bulletin* and *Chronicle*. The star was also used for radio interviews in advance and made personal appearances at all shows on the opening day.

Through a tieup with the Emporium, one of the leading stores, a fashion show was held in its Cinema Shop, at which time four gowns and a negligee worn by Miss O'Hara in the film were on display in the show, and daily at 3 p.m. girls modeled the gowns. This stunt was good for the whole four weeks of the picture's run and attracted good daily attendance. The show was also mentioned on stations KLX, KJBS, KYA and KSFO.

Art breaks included a six-column spread in advance in the San Francisco News; three-column picturs of O'Hara in the Call; and Louella Parsons' personal interview with Miss O'Hara broke in the Sunday *Examiner*. The Lux ads using the star also carried a "now showing locally" plug.

Harrison Holds Fashion Show For "Junior Miss" Date

In connection with the picture, "Junior Miss," at the Ritz theatre, Waycross, Ga., manager John Harrison tied in with leading department store and staged a junior miss fashion show.

Eight senior high school girls were selected to model the dresses and these girls were coached beforehand in the correct way to model. On the second day of the picture's opening, the fashion show was presented from the stage at 9 p.m.

The department store which furnished the dresses for the show gave the theatre a nice window display and also used a quarter-page ad announcing the show. Also 25 announcements were used over Station WAYX.

A display board was placed in the lobby 10 days in advance calling attention to the picture and also to the fashion show.

Test-Audience Previews "Mildred Pierce"

Under auspices of the *Harrisburg Telegraph*, arranged by Gerry Wollaston, manager of the State theatre, Harrisburg, Pa., a special test screening of "Mildred Pierce" was held in the theatre the week before the regular opening. Among those present as guests were ten women, ten business men of high standing, and similar delegations of boys and girls in the "jitterbug" category.

Each person attending the performance was asked to voice his or her individual opinion of Joan Crawford's performance and her position as the long-suffering mother of a daughter who is a selfish brat. The mother-love angle particularly was brought out in the comments.

With these remarks from the preview audience, Wollaston made up a series of advance teaser ads, quoting the various comments.

De Graw Holds Pep-Rally On Stage in Oneonta

Harold de Graw at the Oneonta, Oneonta, N. Y., had a terrific "Beat Norwich-Football Pep Rally." This was plugged as follows:

Each day for three days in advance plugged over school public address system. Notices on bulletin boards all schools; display card in theatre vestibule; comment in *Daily Star's* sports column; tied in with showing of Pete Smith's "Football Thrills of 1944"; comment in Gene Brown's "About Town" column.

The rally itself was put on in a very professional manner and was very well received by the audience. A 25-piece band, majorettes and a large group of cheerleaders took part. This activity brought in a great deal of extra money as was evidenced by the large number of students in the audience.

Tieups and Front Aid "John L."

Herbert Royster, manager of the Mayfair Theatre in Portland, Ore., used an expanded newspaper campaign for "The Great John L" and the treatment brought in excellent results. Advertising allocations were upped and permitted the use of 2x10 and 3x15 ads in the *Oregonian* and *Journal* in advance of the playdate and on opening day. The *Oregonian* used a deep two-column cut of Linda Darnell with the *Journal* carrying advance stories and a Sunday feature.

The front was dressed with a cutout of Linda Darnell from the three- and six-sheets to provide an effective false front. Lobby copy stressed endorsements by Bing Crosby.

The Meier and Frank Department Store's music shop used a sheet-music display plugging "A Friend of Yours" from the film while the Sherman and Clay music store also cooperated with a 40x60 placard and scene stills arranged in an attractive floor display. Three night clubs, Del Milne's, the Clover Club and the Gold Room, gave picture and cast credits each time the popular tune was played.

Royal Crown Cola trucks bore "John L" banners, the J. K. Gill Stationers in Portland used a window display and Adam Hat stores carried Greg McClure's photograph with his endorsement in other tie-ups for the picture.

Four-Way Contest Tieup On "Rhapsody in Blue"

As part of the campaign on "Rhapsody in Blue," at the State theatre, Portland, Me., a "Miss Rhapsody in Blue Contest" was worked out with the Westbrook Junior College, resulting in a four-way tieup including school, theatre, newspaper and department store, all cooperating in the exploitation of the George Gershwin musical.

Elimination activities were held in the school, with the stage of the theatre used as the scene of the finals. Six girls were selected in the preliminaries and all appeared in a fashion show with the winner. Contestants wore something blue at all times.

Staff Wears Medals

During the engagement of "A Medal for Benny" at the Lorin theatre, Berkeley, Cal., H. S. Clough had his entire staff wear cardboard medals on which were imprinted the title and playdates.

For "The Crimson Wheel," Clough also distributed red circles with copy and invited folks to wear them on the left shoulder of their coats.

C. A. Sho, Jr. Sets National Theatres'

Because of the general shortage of manpower and more attractive jobs offered in defense plants, theatre service suffered during the war years in comparison with the prewar calibre of courtesy and attention the public had become accustomed to. Charles P.



Skouras, president of National Theatres Amusement Co., Inc., recently suggested to his associates that the high standards of service for which the circuit has a wide reputation should be resumed and improved. Robert W. Selig, director of publicity for



Fox Intermountain, an affiliate of National theatres, produced the means by which patrons are to be again reminded that theatres have much to offer in addition to entertainment. The campaign, part of which is illustrated here, has been designed as a "pin-

Outdoor Ballyhoo Aids "Horseshoe"



For outside attention, Bill Novak at the Capitol, Winnipeg, stencilled sidewalks with "Diamond Horseshoe" copy.

Teaser advertising highlighted Bill Novak's campaign on "Diamond Horseshoe" at the Capitol theatre, Winnipeg, Canada. A series of ads were run in the personal column on the miscellaneous pages of the daily newspapers with such copy as: "Found. One Diamond Horseshoe. Full of lovely girls, the latest song hits, filmed in gorgeous technicolor. Apply boxoffice. Capitol theatre."

Through a tieup with the Canadian News Company in return for passes which they used as prizes to newsstands, their entire fleet of trucks was appropriately bannered with picture copy and playdates. All downtown music stores were tied in with picture merchandising and they featured window displays.

Imprinted napkins were distributed at downtown restaurants and through a tieup with the Eaton Company department and window displays were promoted plugging Decca records.

Wilson Distributes Heralds

To help sell his Saturday morning show for kiddies at the Capitol theatre, Chatham, Ontario, H. F. Wilson distributed tinted heralds. Since the show featured "Son of Lassie" and "Swing Shift Cinderella," the herald carried a large cut of Lassie.

Photographic Display Sells "Captain Kidd" Date

For his date on "Captain Kidd" at Loew's theatre, Rochester, N. Y., Lester Pollock utilized colored photographic lobby displays picturing the romantic aspects of the picture, decorated with metallics and spotlighted.

Since William Farnum, featured in the picture, is a great favorite in Rochester, where he appeared in stage plays and stock, the *Times-Union* used a feature article on the star. Cooperative ads were promoted by Pollock and three of the leading bookstores used the book tieup in their departments, windows and lending libraries.

The Westmore tieup on "Overglo" was obtained from two of the chain stores, the theatre getting the usual credits, while the hotels were covered with "now playing" displays in their lobbies. Transcriptions were used on radio stations, and for street attention "Captain Kidd" made his appearance dressed in the distinguishing costume of his rank, attracting considerable attention.

Mortin Inaugurates New Organ Program on Station WFBL

Starting with his date on "Kiss and Tell" at Loew's State in Syracuse, Harold S. Mortin inaugurated a new 15-minute organ program over Station WFBL called "Friendly Philosopher" with Peg Kimball at the Loew organ. The program will run five days a week and song hits from coming attractions will be plugged. In addition the theatre will receive plugs on the current picture, the entire program entirely costless to Mortin.

Hal tied in with Edwards Department Store to run a co-op ad on Shirley Temple; a roto picture was landed in the *Post Standard*; numerous window displays were promoted and 300 half-sheets were posted in windows throughout the downtown areas and suburbs.

Music Federation Dealers Plug "Rhapsody" Date

Portland, Me., chapter of the National Federation of Music Clubs got behind the local booking of "Rhapsody in Blue," opening at the State theater, by mailing a letter on special George Gershwin letterhead to all members of the organization, calling attention to the picture's merits. This was arranged by Harry Botwick, State manager.

A full-page cooperative ad also was inserted by local music dealers in both morning and evening newspapers. An unusual number of elaborate window displays was another feature of the Portland campaign.

Uses Greased Pig For "State Fair"



Effective street ballyhoo utilized by Jack Alger for his date on "State Fair" at the Majestic theatre, LaSalle, Ill.

Timed with arrival of Santa Claus was a stunt pulled by Jack Alger of the Majestic theatre, LaSalle, Ill., for "State Fair," with the cooperation of the police, Chamber of Commerce and Boy Scout executives.

Jack secured a motor scooter, dolled it up with signs, placed a crated pig on it and had it driven about town by a young fellow dressed as a farmer. The greased pig stunt was covered by the *Daily Post Tribune*, and during the afternoon Alger rigged up his public address system in front of the theatre and had a champion hog caller do his stuff.

One thousand postcards were mailed to all rural box holders and 4H Club members to the effect that if any member of the family had won a prize at any State Fair they would receive guest tickets upon presenting due proof at the theatre. A classified ad contest was placed in the *Daily News Herald*, signs were used on all buses, as were bumper strips and numerous window displays promoted from leading merchants.

Another medium of advertising which was used to publicize the picture was the distribution of heralds, which were used throughout the area by inserting all the Chicago Sunday papers that were sold or delivered in the territory.

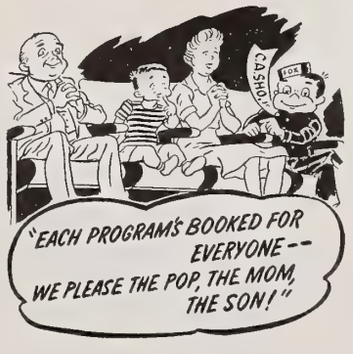
Institutional Pattern For 1946



up" of the services offered to the public. It is likewise a "pin-down" of National theatre employees. Through newspapers, lobbies, the screen, and outdoor exploitation, circuit theatre-



men will propagate institutional assets through the character of C. A. Sho, Jr., who is likely to make himself familiar to theatre audiences as a trademark and a symbol of good service.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST—VETERAN, 7 YEARS' EXPERIence. Wants permanent position. BOX 1935, MOTION PICTURE HERALD.

PROJECTIONIST, 36, EXPERIENCE INCLUDES trouble-shooting, knowledge sound system. Prefer location outside New York City. ANTHONY, 108 W. 75th, New York City or Call CA 5-9720.

USED EQUIPMENT

15,000 CHAIRS IMMEDIATE SHIPMENT—WHY wait?—1,100 Irwin 7-ply back, veneer seats, $4.95. 121 Irwin veneer backs and seats, $3.50; 800 American rebuilt, reupholstered red striped velour padded back, spring cushions, all metal lined, $7.95; 408 American ditto, $9.25; 440 American rebuilt heavy veneer back, spring cushions, $6.50; 440 American rebuilt veneer backs and seats, $4.95; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, good, $4.50; beautiful Cardinal red leatherette, 52" wide, 100 yards, per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP.. New York 18.

VETERANS—GI LOAN ENABLES YOU TO OPEN that theatre now. Complete Booth outfits, Projectors, Lamphouses, Lens, new Soundheads, motors, new Amplifiers, new Speakers, new Soundscreens. Guaranteed one year—Powers, $1.050; Simplex, $1,500—investigate! S. O.S. CINEMA SUPPLY CORP., New York 18.

600 WOODEN THEATRE SEATS IN A1 CONDITION. Apply PALACE THEATRE, Montpelier, Ind.

SOUND EQUIPMENT

LATEST MAURER 16MM. RECORDING OUTFIT, $2,250; three speed Eyemo, Cooke Lens, $275; DeBrie Optical Printer, $4,975; RCA Recorder with noise reduction, $1,650. Send for Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

CARBON DIOXIDE EXTINGUISHERS, $12.50; DOUble intercommunicating Telephone outfit, $15; 25/40W inside colored Lamps, 16½c; 1KW Arc Lamps, $350; box-office Heaters, large bowl type, 1000W, $5.95; coated lenses, $45; Flextone plastic coated washable Soundscreens, 37½c square foot; Crystal Beaded, 44½c. Send for Winter Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

EQUIPMENT WANTED

URGENTLY REQUIRED ON GOVERNMENT ORDER price and delivery to Gold Coast Processing Unit complete with all accessories, monthly capacity 1,500 feet negative and 7,000 feet positive 16mm. with printer. CABLE: WARDOUR MANUFACTURING COMPANY, Gerrard 3835, London.

SERVICES

LAST CALL FROM FELIX D'AUSILIO, MANAGER. Now serving Western Pennsylvania circuits. 12 fully equipped trailer shops will soon be on your way to take care of your seating needs—at same factory prices. All seats recovered and repaired in your own territory under your own eyes. ASSOCIATED HOME SERVICE SYSTEM & MONESSEN THEATRE SEATING & MAINTENANCE CO., 134 W. Cherry Ave. Mailing address: P. O. Box 320, Washington, Pa. Phone: 1744.

MODERNIZE YOUR PROJECTION LENS SYSTems by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O. Box 3755, Kirkwood 25, Mo.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS OPPORTUNITY

PARTNERSHIP IN 3 THEATRES CONTROLLING A good sized Oregon town. Requires $45,000 cash to handle. Buyer must assume responsibility of operating theatres. Wonderful opportunity for right party. ALLEN BURT, A.B.C. BROKERAGE CO., 304 S. W. 4th Ave., Portland, Ore.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

WANTED—MANAGER, AGE OVER 36. MUST BE thoroughly experienced in theatre operation. Good job. HUDSON THEATRES CO., Tivoli Bldg., Richmond, Ind.

THEATRES

WANT TO BUY, LEASE OR BUY HALF INTEREST in theatre in good town. 15 years in the business. Washington state only. BOX 1929, MOTION PICTURE HERALD.

I WANT TO BUY THEATRE FOR CASH. PREFER town 2,500 to 5,000 in South or Southwest. No schemes please. Write details. BOX 1930, MOTION PICTURE HERALD.

SUCCESSFUL THEATRE MANAGER WANTS TO lease theatre in town over 2,500. Iowa, Wisconsin or Minnesota. Very best business references. BOX 1933, MOTION PICTURE HERALD.

WANT TO BUY OR LEASE SMALL TOWN THEatre. D. C. BREDON, 1520 Morgantown Ave., Fairmont, W. Va.

TO SELL: 1 THEATRE, SEATING CAPACITY 515; building 4 years old, location Lilbourn, Mo., population 1,500. Call or Write A. D. FIELDER. Phone 102, Steele, Mo.

THEATRES—3 GOOD SUBURBAN HOUSES IN Portland, Oregon. Can be purchased and run under one ownership or bought separately for $27,500, $55,000 and $100,000 each. MR. ALLEN BURT, A. B. C. BROKERAGE CO., 304 S. W. 4th Ave., Portland, Ore.

EX-SERVICEMAN WISHES TO BUY OR LEASE theatre in desirable location. Also will consider job with reputable chain organization. Experienced manager, degree in auditing and accounting. Age 30. BOX 1936, MOTION PICTURE HERALD.

POPCORN

FINEST QUALITY PROCESSED POPCORN. BOXES, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.

SOUTH AMERICAN VARIETY JUMBO YELLOW Popcorn grown from Purdue University hybrid seed. Larger kernels, flavor rich, no hulls, quick popping. Sample on request. Immediate delivery. 500 pounds or less $9.25 cwt, more than 500 pounds, $8.75 cwt f.o.b. Hamburg, Ia. VOGEL AND SON POPCORN CO., Box 310, Hamburg, Ia.

PURDUE HYBRID POPCORN NOS. 38 AND 31. Gives 25% more popping volume. $8.75 per cwt. From 5 bags to a carload. LOUIS D. HARRIS, Greenville, Ohio.

DAVIS HYBRID POPCORN. IT POPS! IT'S aged! $8.75 per cwt. 500 lbs. or more; $9.25 per cwt. less than 500 lbs. Packed in waterproof bags. Immediate delivery. Exclusive popcorn business since 1932. BETTER TASTE POPCORN CO., P. O. Box 191, Anderson, Ind.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that 'puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

OBITUARIES

Glenn Hunter Dies: Played "Merton of the Movies"

Glenn Hunter, adolescent hero of "Merton of the Movies" and other hit plays of the 1920's, died Sunday of cancer in the Kale Pavilion in New York. His age was estimated at 52.

Following a starring role in Booth Tarkington's "Seventeen," Mr. Hunter, in November, 1922, opened at the Court theatre in New York as Merton Gill in the Kaufman-Connolly dramatization of Harry Leon Wilson's "Merton of the Movies." The play was an instant success and for two years he played the movie-struck general store clerk who made good in Hollywood. He also starred in the motion picture version and made several other film comedies.

In the ensuing years he appeared in other Broadway productions which met with varying success and in 1938 interested himself in the Jewel Box in Hollywood, an experimental theatre. Last January he returned to New York and was planning on radio work when he became ill in September. Mr. Hunter never married. Surviving is his mother, Mrs. Sarah Hunter.

Services for Dreiser, 74, Held in Glendale, Calif.

Theodore Dreiser, American novelist and author of "The American Tragedy," "Sister Carrie," "The Hand of the Potter," "Hoosier Holiday" and others, many of which were adapted to the screen, died of a heart attack in Hollywood, Friday, December 28. He was 74 years old.

Services were held at the Church of the Recessional, Glendale, Cal., and he was buried Thursday afternoon in Forest Lawn Memorial Park.

Shortly before his death Mr. Dreiser had completed two novels, his first in 20 years. One, "The Bulwark," is due in March. The other is entitled "The Stoic." Except for these two books Mr. Dreiser had done little writing of any kind in recent years, living in semi-retirement.

Elihu Albert Golde

Elihu Albert Golde, 34, assistant stage manager of the Roxy theatre in New York for seven years prior to entering the armed forces, died December 26. Mr. Golde joined the Roxy theatre in November, 1936, and remained there until his entry into the Army in April, 1943. He was discharged December 21, 1945. Surviving are the widow, Mildred Farrell Golde, and a son.

Francis Pallester

Funeral services were held December 27 for Francis Pallester, 52, costume designer for the Balaban and Katz stage shows in Chicago since 1927, who died in that city of a heart attack Christmas night. Mr. Pallester was born in Austria and came to this country in the early '20s as a singer with an operetta company.

Louis G. Goldsoll

Louis G. Goldsoll, 89, former operator of the old Hippodrome theatre, Columbus, Ohio, and oldest member of the Variety Club there, died December 27, in Grant Hospital. Two sons and two daughters survive.

Lela Flippin

Mrs. Lela Flippin, owner of the Grand theatres at Cardwell and Arbyrd, Mo., died of a heart attack Christmas Day at Memphis. Funeral service was held December 27 with interment at Senath, Mo.

Henry Thomas

Henry Thomas, 64, for the past 30 years owner and operator of the Liberty theatre, Oak Hill, O., died suddenly December 24 of a heart attack. He was a member of the Independent Theatre Owners of Ohio.

Edward A. Brown

Edward A. Brown, 56, cashier of Paramount Pictures, died December 23 of a heart attack. He had been with the company for a quarter of a century. He is survived by his widow, two sons and a daughter.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Harvey Girls

***MGM*—Period Musical**

You've got to go back to "Meet Me in St. Louis" for an MGM musical with which to compare this one, and doubtless you'll have to go back into your receipts ledger later on to decide, on a dollar basis, which is better of the two attractions. Like that one, this picture presents in eloquent Technicolor, in mirthful melody and strictly for entertainment purposes, a look-see back into an era of the country's development when today's grandparents were building up the place and having fun as well as adventure as they went along.

Like that one, too, this one has Judy Garland, one of the "Top Ten" Money-Making Stars of 1945, as its heroine and the singing leader of production numbers that make eye and ear happy to be present at the proceedings. It's a hit musical by any and all standards.

As if mindful of the tremendous success of the prodigiously staged "Trolley Song" sequence in the earlier film, producer Arthur Freed opens this picture with an even more prodigiously staged sequence presenting the current hit song, "The Atchison, Topeka and the Santa Fe," running it for chorus upon chorus with the cast ever growing, the scene ever expanding, until it seems all New Mexico must be taking part in the routines.

This is the first and biggest of the seven production numbers, all based on sparkling music by Johnny Mercer and Harry Warren, which accounts for a substantial majority of the footage, and supplies the theme for the excellent music score directed by Lennie Hayton. Robert Alton's staging of the numbers is a triumph of clarity, coordination and over-all effectiveness.

Miss Garland sings three of the songs, sharing the assignment variously, and Angela Lansbury handles two others admirably, leaving one apiece for Marjorie Main and Virginia O'Brien, both of whom score soundly. Kenny Baker registers a ringing success in a second rendition of "Wait and See," first sung by Miss Lansbury, and Cyd Charisse also takes vocal honors in song numbers shared with others. Choral support is intelligently supplied throughout. Ray Bolger's solo dance is his best in films to date.

In the story, Miss Garland comes west to marry a man she knows only by mail, gets over that idea in a hurry and becomes a Harvey girl in the newly established Harvey Restaurant at Sandrock, New Mexico. The new restaurant is represented by John Hodiak, as operator of the local dance and gambling hall, and there's a deal of rough stuff put by before the two get rid of assorted obstacles to their romance. Miss Lansbury, as the chief obstacle, runs away with the picture every time she's on the screen, which is often enough to guarantee her a bright future. Preston Foster, as a well dressed bad man, supplies a villainous angle without overdoing it.

Presumably the picture gives an idea of what things were like when Fred Harvey was building up his chain of restaurants, and the Harvey Company is thanked on the screen for helping out with production, but the relationship of the Harvey system to the picture bears no more importantly than in the case of "Weekend at the Waldorf."

The screenplay is by Edmund Beldin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson (with additional dialogue by Kay Van Ripper) and is based on a book by Samuel Hopkins Adams and an original story by Eleanore Griffin and William Rankin. Fewer writers than that have ruined many a picture as big as this one, but this extremely numerical aggregation upsets completely the maxim that too many cooks spoil the broth.

Previewed at the Village theatre, Westwood, Cal., where a Christmas week audience signified approval by generally joyous response and occasionally by applause. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 104 min. PCA No. 19027. General audience classification.

Susan Bradley.....Judy Garland
Ned Trent.....John Hodiak
Chris Maule.....Ray Bolger
Em.....Angela Lansbury
Judge Sam Purvis.....Preston Foster
Alma.....Virginia O'Brien
Terry O'Halloran.....Kenny Baker
Sonora Cassidy.....Marjorie Main

Chill Wills, Selena Royle, Cyd Charisse, Ruth Brady, Jack Lambert, Edward Earle, Morris Ankrum, Wm. "Bill" Phillips, Ben Carter, Norman Leavitt, Horace McNally.

The Spiral Staircase

***RKO Radio*—Period Melodrama**

Dore Schary, producer, and Robert Siodmak, director, combined mood, manner and material to utmost advantage in assembling this gripping melodrama presenting Dorothy McGuire, George Brent, Ethel Barrymore and Kent Smith as principal characters surrounded by expert support in a suspenseful tale of murderous obsessions. Hal Dinelli's script, based on a novel by Ethel Lina White, is a work to fascinate the most discriminating follower of mystery stories, and the picture in sum is top grade merchandise for anybody's theatre.

The period is 1904, the scene a small American community, where Miss McGuire, a mute since childhood, is employed as a maid in a stately mansion where Miss Barrymore, its bedridden mistress, strives to control the activities of her son and stepson. An unknown killer has murdered three girls in the community, all of them physically afflicted, and belief is general that Miss McGuire is next on the killer's list. Identity of the killer is ultimately revealed to Miss McGuire and to the audience, at which point the picture goes into high gear, but the tension does not let down until the girl, under stress of terror, recovers her voice.

Performances are uniformly excellent, with Miss Barrymore again triumphant in a powerful role and Miss McGuire impressively eloquent in her portrayal of the mute.

It is tip-top melodrama in every respect.

Previewed at the Filmarte theatre, Hollywood, to a press audience which manifested unanimous satisfaction. Reviewer's Rating: Excellent.—W. R. W.

Release, Block 3. Running time, 83 min. PCA No. 11150. General audience classification.

Helen.....Dorothy McGuire
Professor.....George Brent
Mrs. Warren.....Ethel Barrymore
Dr. Parry.....Kent Smith

Rhonda Fleming, Gordon Oliver, Elsa Lanchester, Sara Allgood and Rhys Williams

Fear

***Monogram*—Melodrama**

An absorbing and suspenseful film is discounted in its final moments by use of the "dream ending" device, which has been overworked of late. This disappointing climax offsets in a degree the many entertainment values of Lindsley Parsons' production.

Peter Cookson, who carries most of the acting load, and does so capably, is presented as a young medical student in such financial straits that his career seems destined to end before it has started. He murders one of his professors, represented as an evil old usurer. Before the lad has time to cash in on his crime, however, he is forced to flee from the scene. Thereafter he is tormented by his conscience, the more so as he receives, within a matter of days, a check sufficient to pay all his debts, as well as his tuition for the following term.

The police captain investigating the murder, played with telling effect by Warren William, calls Cookson in for questioning. A plain clothes man is assigned to follow him. But it is his conscience, rather than these external circumstances, which drive the young man to the verge of suicide.

The suspense developed by Alfred Zeisler's direction, by the competent acting of Cookson, William, Anne Gwynne and Nestor Paiva, is nullified by the ending. Apparently Zeisler, who wrote the screenplay in collaboration with Dennis Cooper, couldn't think of any way to get the young hero out of his predicament. So the boy wakes up to discover that the whole thing—crime, fear, and flight—was only a dream.

Almira Sessions contributes an outstanding bit as the shrewish landlady.

Seen at the studio. Reviewer's Rating: Average.—THALIA BELL.

Release date, not set. Running time, 68 min. PCA No. 11171. General audience classification.

Larry Crain.....Peter Cookson
Capt. Burke.....Warren William
Eileen.....Anne Gwynne

James Cardwell, Nestor Paiva, Francis Pierlot, William Moss, Almira Sessions, Darren McGavin, Henry Clay, Ernie Adams.

One Way to Love

***Columbia*—Comedy Romance**

"One Way to Love" is a bright, breezy comedy-romance of a team of radio writers, their blond secretary and a girl who attempts to break up the team so that her potential marriage will be founded on a more financially stable basis. A smooth com-

bination of tried and true elements, humorous comedy, and light and provocative love interest are tailor-made for the fast flowing situations and comedy antics of the cast.

Willard Parker and Chester Morris are the radio writing team, Marguerite Chapman is the security-minded fiancee, and Janis Carter portrays the team's girl Friday. The comedy antics of these four plus those of Hugh Herbert and Jerome Cowan keep the plot moving at an accelerated pace.

Produced by Burt Kelly, Ray Enright's direction takes the characters on a train ride from Chicago to Hollywood and through numerous complications when the writers prepare scripts, attempt to negotiate contracts with various producers aboard the train, use various methods of subterfuge to keep the team intact and cause general confusion with their carrying-on.

Sound comedy entertainment, often emulating the film slapstick of two decades ago, the picture seems to be of a character and quality to amuse and entertain. Irving Bacon and Roscoe Karns, as the train conductor and talent agent, respectively, are worthy of mention.

Previewed in the Columbia projection room in New York, where the audience seemed to enjoy the picture.—GEORGE SPIRES.

Release date, December 20, 1945. Running time, 83 minutes. PCA No. 11233. General audience classification.

Mitchell Raymond.....Willard Parker
Marcia Winthrop.....Marguerite Chapman
Barry Cole.....Chester Morris
Josie Hart.....Janis Carter
Hugh Herbert, Dusty Anderson, Jerome Cowan, Irving Bacon, Roscoe Karns, Frank Sully, Frank Jenks, Lewis Russell.

Frontier Feud

Monogram **(1944-45)—Western**

Johnny Mack Brown and Raymond Hatton have less difficulty than usual in solving the problems of the citizens of Croton City, Arizona. There's a feud a-brewing locally between the owners of two adjacent ranches, and one of the two sends for a U. S. marshal. Brown, in his role of "Nevada," arrives on the scene incognito, as does his side-kick, "Sandy."

The arrival of the marshals, however, does not immediately improve the situation. One of the ranch owners is killed, and the other is accused of the murder. To make matters more complicated, the accused is in love with the dead man's daughter. He comes close to losing his life in a lynching before the two marshals straighten everything out, and pin the guilt where it belongs, on the town banker.

Lambert Hillyer directed; Charles Bigelow supervised production. Jess Bowers' screenplay is based on a story by Charles Heckelmann.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Average.—T. B.

Release date, November 24, 1945. Running time, 54 min. PCA No. 11114. General audience classification.

Nevada.....Johnny Mack Brown
Sandy.....Raymond Hatton
Christine McIntyre, Rex Ingram, Jack Larue.

I Ring Doorbells

PRC—Melodrama

Russell Birdwell, the press agent upon whose adventures this picture is based, apparently had quite an exciting time during his reportorial days. Although Martin Mooney's production is slow in the opening sequences, it soon picks up speed, and by the time the corpus delicti is discovered, everyone in the cast is under suspicion, including the ace reporter himself.

Frank Strayer's direction does much to tighten Dick Irving Hyland's screenplay based on an adaptation by himself and Raymond L. Schrock. The background is a metropolitan newspaper and considerable of the early footage is devoted to dialogue which impedes the progress of the story. Robert Shayne plays the role of the cyclonic reporter, and Anne Gwynne is the girl of his dreams. Roscoe Karns contributes comedy in the role of a newspaper photographer.

In an attempt to acquire evidence against a designing young lady who has her eye on the boss' son, the boys plant a camera in her apartment. Later when the girl is found dead and both reporter and photographer come under suspicion, it's the camera that gets them out of the jam, for in it are found films recording indelibly the identity of the murderer. The picture has had extensive advance publicity which should help out at the box office.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, not set. Running time, 64 min. PCA No. 111232. General audience classification.

Dick.....Robert Shayne
Brooke.....Anne Gwynne
Stubby.....Roscoe Karns
Pierre Watkin, Harry Shannon, John Eldridge, Harry Tyler, Doris Caron, Jan Wiley, Joel McGinnis, Charles Wilson

"THE SEVENTH VEIL", a psychological drama about a woman pianist who suffers from an obsession that she may lose the use of her hands, currently is being distributed in this country by Universal. Originally produced and distributed in England by Sydney Box-Ortus-G.F.D., the drama, in which hypnosis is used to lift the inhibitions from the beautiful pianist's mind, stars James Mason, Ann Todd and Herbert Lom. The film runs 94 minutes.

In reviewing the film from London in *Motion Picture Herald* of November 10, 1945, Peter Burnup said: ". . . a film of much elegance; one moreover which infallibly warms the heart of the beholder. Not only elegance is there but suspense, excitement, subtle undertones of suggestion and intelligence, all the essentials of motion picture appeal . . . another winner which will knock the British box office barometer sideways. It will be a pleasant piece of reverse lend-lease when it crosses the Atlantic."

Sailor Takes a Wife

MGM—Marital Comedy

Robert Walker's several portrayals of bumbling young servicemen have clicked without exception, and here's another that promises to do likewise in spite of the story having to do with the state of affairs which exsited in October, 1944, and exists no longer.

He's a sailor this time, although given a medical discharge early in the film, and he marries practically on sight a canteen worker, June Allyson, under circumstances and amid complications which prevent them from consummating the union for the duration of the picture. It's not as routine a comedy as that suggests, although sophisticated enough in a genteel sort of way, and it played big to a Hollywood preview audience too drenched in rainfall to laugh as it did without adequate provocation.

In the script by Chester Erskine, Anne Morrison, Chapin and Whitefield Cook, the old-fashioned homemaking intentions of the newlyweds are frustrated by functional deficiencies of their apartment, by a well meaning but innately seductive neighbor, and by an amorous employer who intended to marry the girl himself and is disposed to make the best or worst of the situation which confronts him. Within this framework, often used with less taste than here, a variety of incidents more frisky than risque are run off with telling effect. Hume Cronyn, Audrey Totter and Eddie Rochester Anderson are standouts in a competent supporting cast. Edwin H. Knopf produced the picture with a sure sense of values, and Richard Whorf directed skillfully.

Previewed at the Village theatre, Westwood, Cal., where it collected a wholly adequate number of laughs. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 92 min. PCA No. 10949. General audience classification.

John.....Robert Walker
Mary.....June Allyson
Freddie.....Hume Cronyn
Lisa.....Audrey Totter
Eddie Rochester Anderson, Reginald Owen, Gerald Oliver Smith.

(Review reprinted from last week's HERALD*)*

ADVANCE SYNOPSES

HUMORESQUE

(Warners)

PRODUCER: Jerry Wald. DIRECTOR: Jean Negulesco. PLAYERS: Joan Crawford, John Garfield, Oscar Levant, Ruth Nelson, J. Carrol Naish, Victor Francen.

TRAGEDY. A talented young man struggles to become a violinist, with the approval of his mother, but against the wishes of the rest of his family. He is romantically interested in a young girl, a fellow-student. A man friend introduces him to a wealthy woman, an alcoholic addict who is unhappy with her husband. She and the young man fall in love, and she uses her wealth and influence to promote his career. His mother disapproves of the situation, and when he has achieved a certain success, he breaks with his family in order to marry the wealthy woman, whose husband has agreed to divorce her. This woman, however, realizing that no good can come of the match, commits suicide on the night of his most successful concert. He is free to return to his family, his friends, and his former sweetheart.

THAT TEXAS JAMBOREE

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Ken Curtis, Jeff Donnell, Hoosier Hot Shots.

Western. Returning to his home town after the Spanish-American war, a young man is made sheriff of Crescent City. He promptly closes down all the saloons and gambling joints, an action which wins him many enemies. The mayor reopens the joints, under the pretext that they are private clubs. So the young man runs for mayor, and is elected, after his fiancee, also a candidate, retires from the mayoralty race.

THE WELL GROOMED BRIDE

(Paramount)

PRODUCER: Fred Kohlmar. DIRECTOR: Sidney Lanfield. PLAYERS: Ray Milland, Olivia De Havilland, Sonny Tufts.

COMEDY-DRAMA. The last remaining magnum of champagne becomes the subject of a dispute between a girl and a Navy lieutenant. He wants to use it to christen an aircraft carrier; she wants to use it to celebrate her wedding. After many complications, a compromise is reached between the two.

THE BEAST WITH FIVE FINGERS

(Warners)

PRODUCER: William Jacobs. DIRECTOR: Robert Florey. PLAYERS: Robert Alda, Andrea King, Peter Lorre, J. Carrol Naish, Victor Francen.

MELODRAMA. A paralyzed pianist, living in Italy at the turn of the century, has as companions a nurse and a secretary. His protege, a young man living in the nearby town, has composed a concerto for the left hand, the only hand which the pianist is still able to use. The pianist dies under suspicious circumstances. Several other murders are committed, all of them involving a spectral hand. Finally the mystery is cleared up, and the romantic interest which has developed between the nurse and the secretary is free to flower.

THE BLUE DAHLIA

(Paramount)

PRODUCER: John Houseman. DIRECTOR: George Marshall. PLAYERS: Alan Ladd, Veronica Lake, William Bendix, Howard Da Silva, Doris Dowling.

MYSTERY-DRAMA. A discharged veteran returns home to discover that his wife has been running around with another man, the owner of a nightclub called "The Blue Dahlia." The wife of the nightclub owner, who is separated from him, meets and falls in love with the veteran. The veteran's wife is murdered, and he is suspected of the crime. Eventually the chief of police solves the mystery, and the way is cleared for the union of the lovers.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2738, issue of December 1, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2769 and 2770, issue of December 22, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2767 and 2768, issue of December 22, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	...	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	.	.
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	....	.....	....	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46				2434	.
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	....	.....	....	2764	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of St. Mary's, The (Spl.)	RKO	661	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July.'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	....	.....	....	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	...	.....	...	2230	
•Border Badman	PRC		Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	
Border Bandits	Mono.	565	Johnny Mack Brown	Feb. 23,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	.
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	....	.....	....	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
•Call of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350		
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2738
•Captain Kidd	UA	..	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	...
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	.
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Feb.,'46	80m	Dec. 22,'45	2765	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	..
•Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	.....	....	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2738
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	...	..
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Exposed by the Crime Doctor	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	...
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	...	.....	....	2467	..
Fear (formerly Suspense)	Mono.	....	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	.
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	..
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	....	.....	....	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2792	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	
•Great John L, The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Not Set	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosey-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	...	....
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	552	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	...

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Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	..
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	...
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set				2216	...
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	...	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
IDEA Girl	Univ.	....	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	.
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34			
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	...
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	..
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	...	2655	...
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	..
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	..
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2738
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set		.....		2628	
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2738
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADY Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	....
Letter for Evie, A	MGM	....	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant, The (formerly On the Carpet)	Univ.	519	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	...
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	.
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	...
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	..
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	...
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	...
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	..
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	....	.....	....	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	...
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	..
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2738
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	...
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	...
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	....	.....	....	2792	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	...
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	...	....	....	2279	....

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Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	..
•Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486		
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Heareid-Eleanor Parker	Not Set	..	.....	..	2093	...
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	...	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	...
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2738
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	...	...
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	..	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria	MGM Int'l	....	Dolores Del Rio-Pedro Armendariz	Not Set	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	606	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40		....	.
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2738
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	464	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (Special)	Para.	4514	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	....	.....	....	2792	....
Roaring Rangers	Col.		Charles Starrett-Smiley Burnette	Feb. 14,'46	..	.....	....	2543	
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	...
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	....
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.)	Sydney Box-Ortus-G.F.D.	....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2786	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set		.....	...	2543	
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	..	
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	....
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	....	2778
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Jan.,'46	....	.....	....	2764	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401		
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	..
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
Song of Arizona	Rep.	....	Ray Rogers-Dale Evans	Not Set	....	.....	....	2778	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....

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•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2738
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	.....	....	.....	....	2776	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	....	2778
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2738
•Steppin' In Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2585	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2738
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	.....	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	....
TANGIER	Univ.	517	Maria Montez-Preston Foster	Feb. 1,'46	....	.....	....	2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
Terror by Night	Univ.	520	Basil Rathbone-Nigel Bruce	Mar. 1,'46	....	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	....	.....	....	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable	MGM	609	Robert Montgomery-John Wayne	Block 14	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2738
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	....
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2738
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set		.....		2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set		.....		2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2738
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set		.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	....	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2485
Up Goes Maisie	MGM	....	Ann Sothern-George Murphy	Not Set	90m	Dec. 29,'45	2778	....	....
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	94m	Dec. 1,'45	2733	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.		Joel McCrea-Brian Donlevy	Block 4	....	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2685	....
WAGON Wheels Westward	Rep.	564	Bill Elliott-Boby Blake	Dec. 21,'45	....	.....	....	2585	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Jan.'46	117m	Dec. 1,'45	2733	2242	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Waltz Time (British)	Brit. Nat'l-Anglo		Carol Raye-Peter Graves	Not Set	..	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626		2523
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2738
Well Groomed Bride, The	Para.	....	Ray Milland-Olivia DeHaviland	Block 4	....	.....	....	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	Not Set	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2738
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2767 and 2678.

ADVANCE SYNOPSES *and information*

MY REPUTATION
(Warners)

PRODUCER: Henry Blanke. DIRECTOR: Curtis Bernhardt. PLAYERS: Barbara Stanwyck, George Brent, Lucille Watson, Warner Anderson, Robert Shayne, Leona Maricie, Esther Dale, Mary Servoss.

DRAMA. This story deals with the struggles of a young widow, whose husband was killed in the present war, to readjust her life and raise her two sons. At the same time she must fight the domination of her mother, who attempts to dictate the manner in which she is to live and recover from the blow dealt her by the war.

THE GLASS ALIBI
(Republic-Wilder)

PRODUCER-DIRECTOR: William Wilder. PLAYERS: Paul Kelly, Anne Gwynne, Douglas Fowley, Maris Wrixon, Selmer Jackson, and Jack Conrad.

MELODRAMA. A newspaperman marries a wealthy girl who has only six months to live, because of a heart condition. When she fails to die as expected, he and his sweetheart murder her. Their crime is detected, and both are brought to justice.

BORDER BANDITS
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Rosa del Rosario, Riley Hill, Charles Stevens.

WESTERN. The owner of a large hacienda is robbed of some valuable jewels. His granddaughter prevails upon Brown and Hatton to join in the search for the jewel thieves. After many complications, the latter are trapped and brought to justice.

ROMANCE OF THE WEST
(PRC)

PRODUCER-DIRECTOR: Robert Emmett, PLAYERS: Eddie Dean, Joan Barton, Emmett Lynn, Robert MacKenzie.

WESTERN. A band of outlaws, operating in Arizona, plan to steal valuable land belonging to an Indian tribe. They persuade renegade Indians to commit various depredations, thereby rousing the animosity of the homesteaders against the Indians. An Indian agent, however, uncovers the plot, and sends its perpetrators to jail.

THE GENTLEMAN MISBEHAVES
(Columbia)

PRODUCER: Alexis Thurn-Taxis. DIRECTOR: George Sherman. PLAYERS: Osa Massen, Robert Stanton, Hillary Brooke, Sheldon Leonard.

COMEDY DRAMA. An actor-producer quarrels with his fiancee, and makes love to another girl whom he believes to be wealthy. She offers him $5,000 to marry her, as she is in danger of deportation. He agrees. After marriage, the two fall in love, and he casts her as the leading lady in his new show.

MASK OF DIIJON
(PRC)

PRODUCERS: Alexander-Stern. DIRECTOR: Lew Landers. PLAYERS: Erich Von Stroheim, Jeanne Bates, Edward Van Sloan, Denise Vernac.

MELODRAMA. A magician allows his career to slide while he pursues the study of hypnosis. His inattention causes his wife to leave him for a younger man. Her husband uses his hypnotic powers to avenge himself, and as a result, brings about his own death.

MOON OVER MONTANA
(Monogram)

PRODUCER - DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Lee "Lasses" White, Jennifer Holt, Jack Ingram, Louise Arthur, Stanley Blystone, Buster Slavin.

WESTERN. A young girl owns a small branch railroad used for transporting cattle to market. Unscrupulous forces are out to gain control of the railroad, which would put all the local ranchers out of business. Such an unhappy conclusion is prevented by the efforts of a cowboy and his friends.

NOTORIOUS LONE WOLF
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: D. Ross Lederman. PLAYERS: Gerald Mohr, Janis Carter, Eric Blore, William Davidson, Don Beddoe, Olaf Hytten, John Abbott, Adele Roberts.

MELODRAMA. The "Lone Wolf" is questioned by the police concerning the theft of a priceless sapphire from an Indian potentate, who is visiting in New York. The "Wolf" goes to a nightclub, where he sees the sapphire in the hair-do of one of the club's singers. The girl is later murdered. The "Wolf" discovers her killer, and recovers the sapphire.

THE HAUNTED MINE
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Derwin M. Abrahams. PLAYERS: Johnny Mack Brown, Raymond Hatton, Linda Johnson, Marshall Reed, Riley Hill, Sarah Padden.

WESTERN. A gang of land-grabbers are attempting to wrest possession of a gold-mine from a middle-aged woman and her daughter. The women appeal to a cowboy for aid. Complications arise when mysterious happenings make it appear that the mine is haunted. The cowboy, however, discovers that the "ghost" is in reality a hermit. He also exposes the land-grabbers, and brings them to justice.

Institutions of the Industry

THE TEN BEST MONEY-MAKERS
STARS OF TOMORROW

. . .

MOTION PICTURE HERALD
MOTION PICTURE DAILY
BETTER THEATRES
MOTION PICTURE ALMANAC
FAME



Quigley Publications

ROCKEFELLER CENTER, NEW YORK

We Predict . . .

JANET BLAIR and her new sweetheart will sing "I'm Glad I Waited For You", "Love Is A Merry-Go-Round" and "Kiss Me Hello" to the top of your "must hear" list . . .



ALFRED DRAKE singing star of the famed stage hit, "Oklahoma!" (How they loved hi "Oklahoma!" recordings!), will score an even greater triump in his first screen appearance . . .

MARC PLATT will dance to new dizzy heights of popularity! You'll hail his incomparable "Dance in a Shooting Gallery" as the most spectacular of all his triumphs . . .



SID CAESAR will be an overnight comedy sensation . . . for here, indeed, is the most exciting new personality . . . the most richly talented screen discovery of the year . . .



We Predict "Tars and Spars" will be one of 1946's outstanding entertainment delights!



COLUMBIA PICTURES presents

Tars and Spars

STARRING

ALFRED DRAKE · JANET BLAIR · MARC PLATT

WITH SID CAESAR · JEFF DONNELL

You can count on big nation-wide Coast Guard cooperation!

COLUMBIA'S SILVER ANNIVERSARY 1946

Screenplay by John Jacoby, Sarett Tobias and Decla Dunning

Produced by MILTON H. BREN · Directed by ALFRED E. GREEN

Lt. Comdr., USCGR

Produced in cooperation with United States Coast Guard

MOTION PICTURE HERALD

MARCH OF DIMES, JANUARY 24–30, 1946



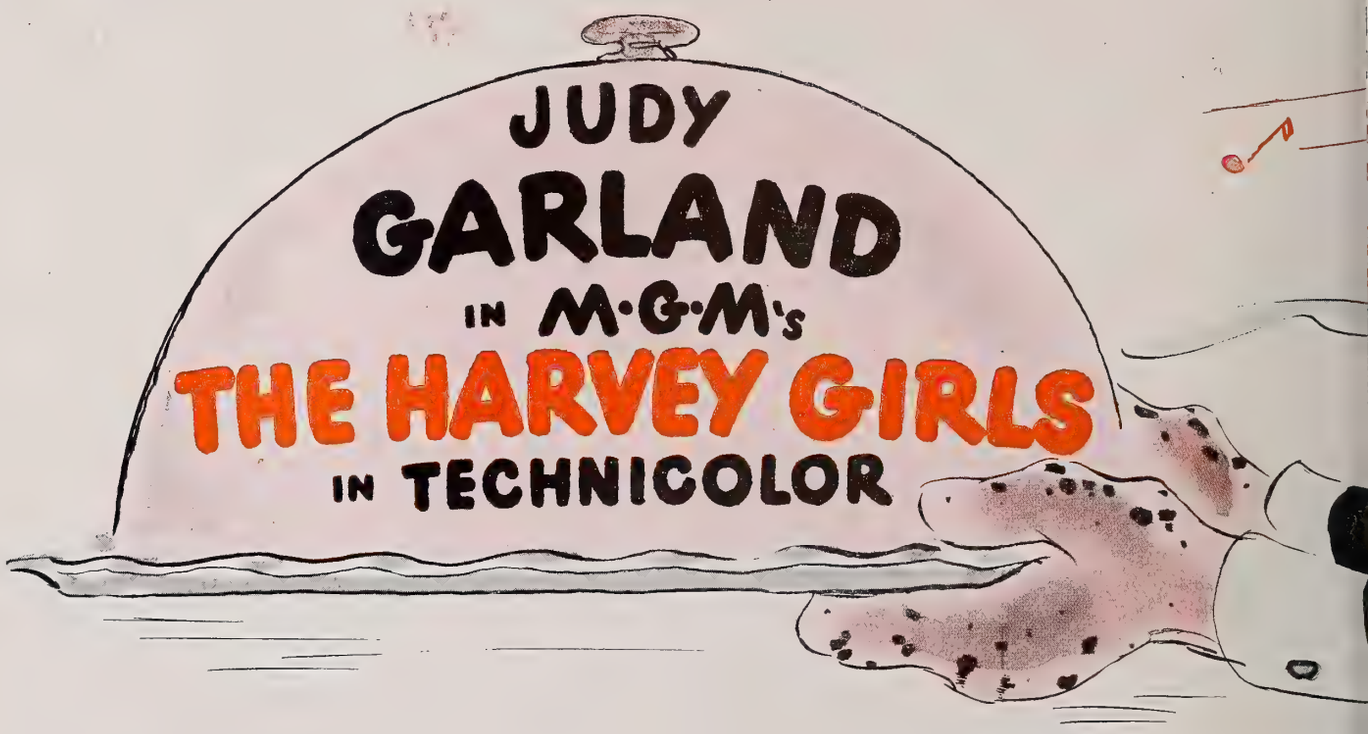
"Thanks to you, mister, I'm well again!"

INSIDE THE COMMITTEE ROOM WITH THE NEW THEATRE ACTIVITIES UNIT
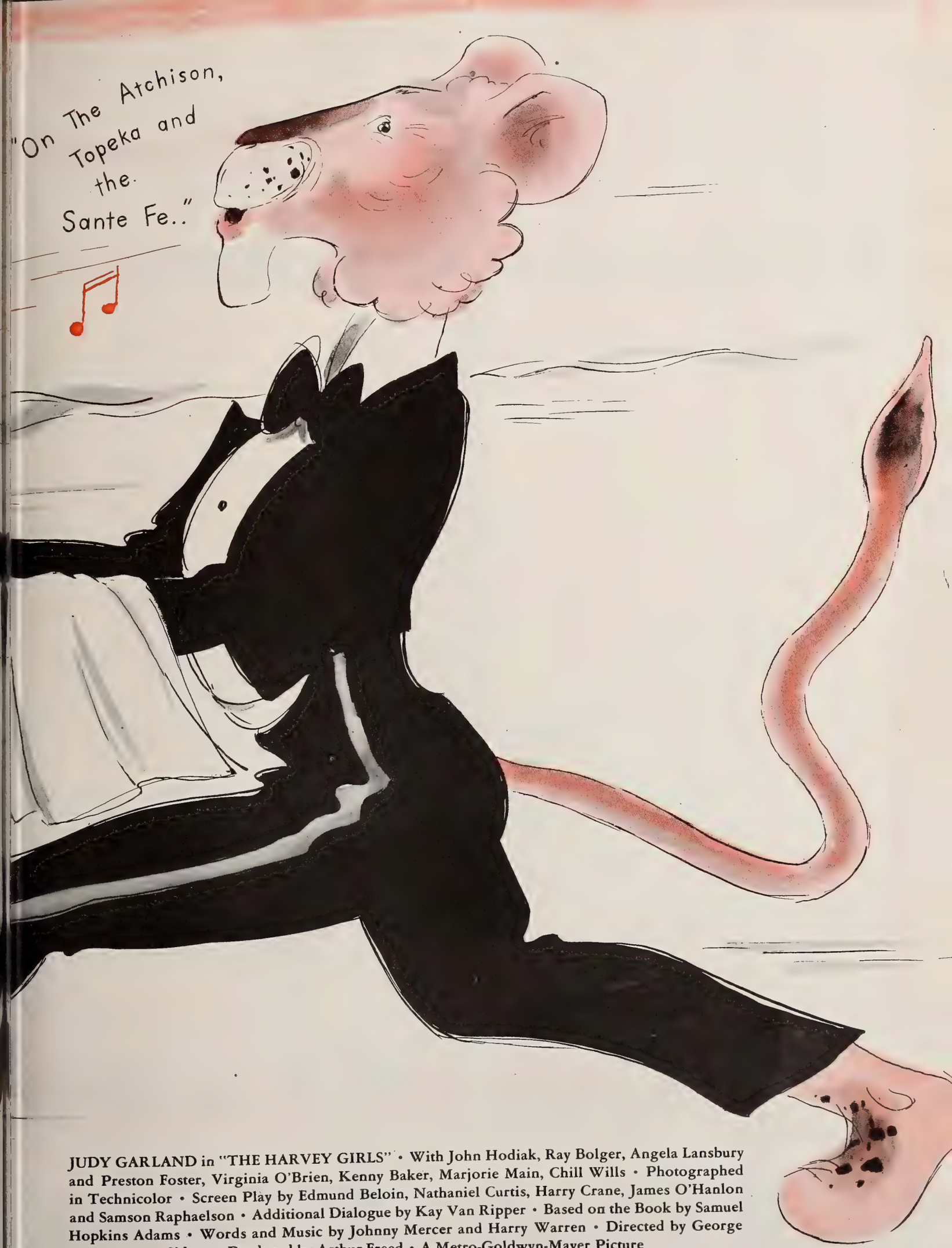
DISTRIBUTORS HIT "COLLECTIVE" CHARGE AS "BASIC FALLACY" IN U. S. SUIT

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FOR EXTRA HELPINGS!



JUDY GARLAND in "THE HARVEY GIRLS" • With John Hodiak, Ray Bolger, Angela Lansbury and Preston Foster, Virginia O'Brien, Kenny Baker, Marjorie Main, Chill Wills • Photographed in Technicolor • Screen Play by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson • Additional Dialogue by Kay Van Ripper • Based on the Book by Samuel Hopkins Adams • Words and Music by Johnny Mercer and Harry Warren • Directed by George Sidney • Produced by Arthur Freed • A Metro-Goldwyn-Mayer Picture

The Drive With a Heart! MARCH OF DIMES (Jan. 24-30)

ITS PHENOMENAL BUSINESS IS EXACTLY WHA





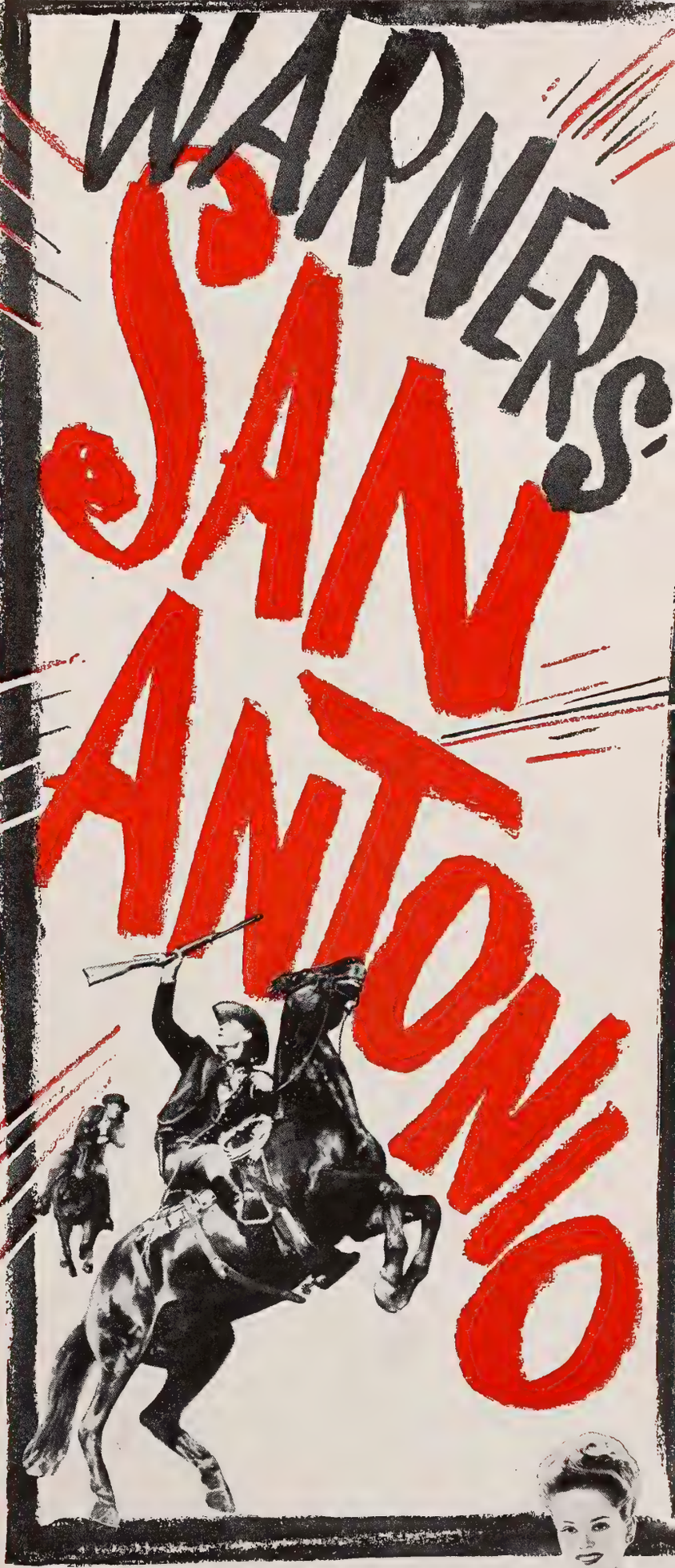
STARRING

Errol Flynn · Alexis

WARNERS' SAN ANTONIO

ARNERS EXPECTED OF ITS THOUSAND-THRILL WALLOP AND THUNDERING TECHNICOLOR SPECTACLE!





Smith

WITH
S. Z. SAKALL · VICTOR FRANCEN
JOHN LITEL

Directed by
DAVID BUTLER · ROBERT BUCKNER
Produced by

ORIGINAL SCREEN PLAY BY ALAN LEMAY AND W. R. BURNETT



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ROXY, N.Y.C.
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All-time record!—3 theatres!

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All-time record!

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Double the biggest!

RICHMOND
Nothing near it ever!

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Another all-time high!



IN OVER 60 SITUATIONS—YES, EVERYWHERE!

ALL-TIME RECORDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 2 January 12, 1946

20 MILLIMETER NEXT?

A NEW sub-standard standard for film, 20 millimeters in width, is under somewhat secretive and covert consideration in sectors of influence and power. The project contains about equal components of politics, policy and technology. It became known this week that 20mm was under consideration by the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood.

The indications are that it is contemplated that the proposed new film would be especially devoted to the distribution of the entertainment picture in reduction from standard 35mm releases, and would be printed on nitrate or theatre standard stock. This would place the new film under all of the same legal—and trade—controls as obtain for 35mm releases, including the conditions of their exhibition.

In certain sectors of interest in the 16mm amateur and industrial field, the 20mm project is viewed with an approval and hope that the development would deliver 16mm from complications and invasive restrictions deemed to be inevitable should that area be dominated by the amusement industry.

It is to be conceded that nitrate film base is optically more satisfactory and more durable in service than the non-inflammable acetate stock of the 16mm film. Also for the purposes of the lesser theatres and itinerant shows using the 16mm the increase to 20mm would improve image quality, especially in colour processes, and would increase audience capacity. However, many problems in equipment loom ahead of any such development, obviously. Many prior endeavours at changes from the 35mm standard—which is as old as the motion picture itself—have run through short lives and have come to naught. Even the impact of sound and its requirement of track room failed to change the over-all dimensions of the standard film. The current 16mm is also firmly established. It is certain to prevail in its established sectors. If there is to be a 20mm standard for the secondary and marginal distribution of the Hollywood product, it will be a new department of the business.

■ ■ ■

"FREE CHANNELS"

THE Government and the Federal Communications Commission are showing an acutely paternal interest in the content and qualities of such entertainment media as it may control, in the instances of radio and the a-borning medium of television.

The Department of Agriculture has been sent out by the FCC to find out what the farmers like on the air, this bearing on the coming consideration of free channel allocations. Incidentally, the farmers seem to be pretty low in their minds about a lot of the air pabulum. Farmer men voted 87% for news, 3% for dramas, 1% for popular music; their wives 74% for news, 6% for dramas, 3% for popular music. Also only 2% of the farm women voted for women's programs. For what it may be worth, the FCC is making the customers' choices their business, or seeking to.

Over in the Department of Justice, which has been tending to the motion picture now for many years, the television business has got into an anti-trust suit before it has any business. The Government is not satisfied with progress in theatre television, it seems, and charges that some people of influence are trying to keep it off the screen.

Some of the observations of Mr. Paul Raibourn, head of the television activities of Paramount Pictures, Inc., and president of Television Productions, Inc., are of special interest in view of the new federal case. "It is amazing," says he, "that at no time has any representative of the Department of Justice seen fit to discuss with me the question of Scophony's possibilities or our activities in connection with them."

It is the charge, you will remember, that Paramount, and others, with incidental minor interests in Scophony, were keeping that system unavailable to the theatre. The fact is, Mr. Raibourn urges, that it has "so far failed to produce a successful method". Meanwhile, he does promise that Paramount "expects to demonstrate brilliant television pictures on the screen of the Paramount theatre in New York in August, 1946". That sounds like a date.

Meanwhile, no one, including the Washington folks, have indicated the great message to be delivered by television when comes the dawn.

■ ■ ■

FROM "THE HAT"

ONE of the incidental but new facts of our new year is that now Mr. Fiorello LaGuardia has taken an office just across Rockefeller Canyon in the RCA Building. It is a happiness to know that the Little Flower will also be looking down on the Garden of All Nations, which stands between us and the Center Theatre. He moved into this arena of the electronic arts this week with contracts and commitments for press and radio announced. The screen and television are yet to be heard from. ¶ The curious fact is that the ex-Mayor of New York by his move of retirement tends to become somewhat more of a national figure than he ever was either in the Congress or as the chief executive of the nation's first city. ¶ It is to be remembered, too, that Mr. LaGuardia, despite his international relations and diverse linguistic accomplishments, while born in New York had his boyhood out on the Great Plains of the deep interior. ¶ He is still to be heard from, and often.

■ ■ ■

AND TODAY, TOO

A SCHOLARLY colleague comes in with a memorandum from his browsing in remote entertainment literature of yesteryear in other lands to report that:

Paolo Feval (1817-1887), *French novelist, in a speech at the opening of the Société pour l'amélioration du Théatre en France, April 28, 1874, said: "I asked for an honest drama, simply a theatre which does not do injury to mores. There is not sought a theatre-church where there is preaching, nor a theatre school where there is disputation, but a place of entertainment. That is all."*

Apparently there has long been need for attention to "l'amélioration du théatre". —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Luce Department

CLARE BOOTH LUCE, Republican Representative from Connecticut, political opinion writer, playwright and amateur actress, may add film acting to her other accomplishments, it was disclosed early this week by her office. Mrs. Luce, it was said, has been offered a role as co-star with George Raft in "The Congresswoman," a story of the contemporary American political scene. A spokesman for Mrs. Luce said she was considering the offer, but her acceptance would depend on whether the picture could be made at a time which would not interfere with her Congressional duties.

* * *

A few years ago Mme. Chiang Kai-Shek was quoted across the land as observing that "Brains have no sex." This week there came a story from Washington that Clare Luce was doing an article for a magazine called *Today's Woman,* under the title of "Thought has no sex." The editor of THE HERALD repeats the comment of the years before, which was "vice versa."

Rank Again

THAT large screen theatre television comes nearer. The latest news is of a projection system which the Rauland Corporation of Chicago is developing and which is said to project a 15x20 foot image at 30 feet. The corporation owns the American rights to all present and future patents and processes of the Baird and associated companies in Great Britain, owned by J. Arthur Rank's Cinema Television, Limited.

The Rauland system differs from the RCA theatre television in the employment of an image directly through a lens rather than from reflection.

Meanwhile, officials of the Scophony Company of America and others in this country are engaged in a Government anti-monopoly suit. The Government, filing two weeks ago, charged that the defendants were retarding development of theatre television in this country.

In Camera

A GROUP of executives, representatives of education in the non-theatrical field, met at a closed luncheon at the Blue Ribbon Restaurant in New York Tuesday under the tentative name of the Visual Luncheon Club. The session was called to formulate plans for the extension of the Visual War Workers Association, a Washington, D. C., organization, and to interest film groups in other cities in showing educational and non-theatrical films before interested groups. Among those attending the meeting were: Thomas Brandon of Brandon Films, N. Y., chairman of the meeting; Horace Jones of the Allied Non-Theatrical Association; Emerson Yorke, Screen Directors Guild; Fletcher Smith, of the Film Producers Association; Beatrice Harding Flory, of the American Film Center; Irving Jacoby, independent producer, and representatives of the Religious Film Institute, McGraw Hill, and others. Meetings will be held monthly.

Merger

ERIC JOHNSTON announced this week in Hollywood that the Association of Motion Picture Producers would retain its corporate status but would function as a unit of the Motion Picture Association of America, Inc., with Bryon Price, MPAA vice-president, in charge. Studio heads will continue to handle all Hollywood problems, Mr. Johnston said, and will serve in an advisory capacity on all industry matters. Mr. Price will take office February 1.

Mr. Johnston said: "The division between Hollywood and the East will no longer exist and there will be a constant flow of information between Hollywood, New York and Washington. The consolidation is for the purpose of increasing efficiency of operation and achieving complete unity and cohesion in the activities of the industry. The consolidation is no way a curtailment of the function of Hollywood."

INDUSTRY pays homage to leadership of Ted Gamble at banquet Page 10

STARS OF TOMORROW receive honor scrolls from HERALD Page 12

THEATRE committee bids for national support; convention in April Page 13

MacMAHON report for State Department cites influence of films abroad Page 14

DECREE suit brief claims United States entitled to no relief Page 25

INDUSTRY mobilized to smash March of Dimes collection record Page 26

TOTAL of 395 American films shown in England during 1945 Page 28

TELEVISION is on its own, says Adolph Zukor on 73rd birthday Page 33

BUGS BUNNY wins in 1945 exhibitor poll to determine leading shorts Page 34

UNITED ARTISTS names Goldhar and Orr sales managers in realignment Page 36

SERVICE DEPARTMENTS

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Release Chart by Companies Page 2794

Short Subjects Page 2795

Short Subjects Chart Page 2796

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Whose Version?

ABOUT A MONTH ago Dr. Clyde Hissong, Ohio education director and chief film censor, ordered two lines deleted from "The Lost Weekend." The producers battled the decision, but Dr. Hissong was adamant and the film company finally dropped the fight. But the company can be comforted now for Dr. Hissong fully agrees with the New York film critics who selected the Paramount film as the best picture of 1945. "It is a marvelous picture," Dr. Hissong said. "I have seen it four times and plan to see it again." Dr. Hissong didn't say which version he enjoyed most: his, with the lines deleted, or Paramount's.

Rosenthal Roosts

JOE ROSENTHAL, whose Iwo Jima flag-raising picture won him the Pulitzer prize and a host of other honors, has joined the photography staff of the San Francisco *Chronicle.* As an Associated Press war photographer, Mr. Rosenthal covered the Hollandia invasion and made H-hour landings at Guam, Peleliu and Angaur. Concerning his famous picture, he says: "Well, I'd been out there a year in a lot of battles and finally took the kind of picture I wanted to take. It meant something—the spirit behind the men on Iwo Jima that took them through the battle."

Lights Out

HURRIED and excited telephone calls from the Motion Picture Division of the recently disbanded War Activities Committee cancelled the ceremony on Tuesday which would have turned over "Miss Liberty" on Times Square to the Borough of Manhattan. "Miss Liberty," a 15-ton model of the Statue of Liberty, was erected for the Sixth War Loan Drive, November, 1944, and under the auspices of the borough was to continue to throw her light of freedom over the crossroads of the world. However, examination of the statue revealed that a crack from the base to the top had developed, making it necessary to tear it down.

Crime Wave

MOTION picture theatres continue to receive their share of publicity from the nationwide crime wave. In New York, two armed burglars broke into the Ambassador off Broadway, captured the porter and cleaning woman at 2 A.M. Monday, tore open the safe, and fled with $2,800.

At the same time three men were breaking into the safe at Loew's Spooner theatre in the Bronx. Unable to open it they departed penniless.

In Buffalo, an armed robber held up the cashier of the Broadway theatre; said, "You're too willing, some one must be watching you," shoved back the $20 he had taken and fled.

Apprehended, a theatre pocketbook thief told police of Worcester, Mass., he kept an accurate account of what he stole so as to be able to make the proper income tax return.

Trail Town

A PUBLICITY release from United Artists this week announced that Mayor Homer F. Strowig and the City Council of Abilene, Kansas, had passed a resolution declaring January 14 "Abilene Day" in honor of the world premiere of the Jules Levey picture of that name at the Plaza theatre in Abilene. Schools were to be closed and a city holiday declared.

Mayor Strowig owns the Plaza theatre.

For the Visitors

NOW the British film industry, under sponsorship of J. Arthur Rank, will show the United Nations the British viewpoint via films. Delegates to the UNO conference in London may see films at private showings Tuesdays, Thursdays and Sundays at 10 P.M. at the Odeon theatre, London. They are invited and informed through bulletins, brochures and programs. The British have selected their outstanding pictures, the latest of which, "Caesar and Cleopatra," Mr. Rank's $6,000,000 investment, will be given a special screening Monday evening.

It will be recalled that when the United Nations met at San Francisco its delegates saw American pictures at the United Nations theatre specially reserved for them at what was normally the Fox West Coast Alcazar; and newsreels in a smaller house.

Film Debut

DENNIS WATERS, who will make his initial appearance as a regular screen actor in RKO's "Crack-Up," starring Pat O'Brien and Claire Trevor, was originally forced to make his film debut in a Japanese propaganda film. Mr. Waters, as a Marine sergeant, was captured by the Japanese and along with other prisoners, was compelled to appear in the enemy film as a soldier.

On the Record

THE PROFIT-SHARING and joint-management plan which Eric Johnston, industrialist, statesman and president of the Motion Picture Association of America, has set up in his Spokane manufacturing concerns "to give every man a chance to take a chance," provides that a board of employees will have access to company books. The plan, according to a joint statement by the Washington Brick and Lime Company, the Columbia Electric and Manufacturing Company and the Brown-Johnston Company, provides for profit sharing on a basis of 25 per cent of net trading profits before taxes and dividends. The profits will be distributed on a point system.

City Planner

AND NOW Bob Hope is turning his talents to civic beautification. The comedian will aid the City Planning Commission of his home town, Cleveland, in its program to create better living conditions. At the request of Ernest B. Bohn, commission chairman, Bob will make two-minute radio transcriptions for broadcasting on all Cleveland stations, in which he will discuss the need for slum clearance and other improvements.

PEOPLE

HOWARD DIETZ, MGM vice-president and director of advertising, publicity and exploitation, will fly to London Saturday to survey production and distribution.

EMANUEL SILVERSTONE has resigned from United Artists and has joined 20th Century-Fox International as special home office representative.

RICHARD F. O'CONNELL, manager of Paramount's overseas service department, has been named the company's representative in Singapore.

WILLIAM DORSEY BLAKE has resigned from Universal Pictures' story department to head a new firm of theatrical producers, Scope Productions, Inc.

EDWARD HOLLANDER has resigned from 20th Century-Fox as advertising accessory sales manager to enter his own business outside the industry.

HUGH KALKER of Great Britain has been appointed sales representative for PRC Pictures in England and Continental Europe.

CHARLES C. MOSKOWITZ, treasurer of Loew's, was presented with a scroll signed by 71 Loew theatre managers at a testimonial dinner last Thursday.

NORRIS WILCOX, office and personnel manager of United Artists, has retired from the company. ROBERT GOLDFARB, accessory sales manager, is his successor.

MORTON A. SPRING, in charge of Loew's International sales and theatre operations overseas, left Tuesday for London.

MAX E. YOUNGSTEIN has resigned as general manager of Story Productions. As yet his future plans are unannounced.

FRED W. LANGE, former Continental European manager for Paramount, has resigned from Paramount International.

NORMAN WALKER, general manager of the Rank Studies, is en route from London to New York where he will endeavor to purchase new equipment for the studio.

GEORGE B. WEST has been appointed to the post of liaison representative between Monogram's franchise holders and the home office.

MAJOR MIKE CULLER, Loew district manager recently released from the Army, has been assigned to the Loew Great Lakes Division temporarily as division manager there.

KENNETH THOMSON will join Universal January 14 as associate executive and will function in connection with general studio operations.

RANDOLPH MILLER has resigned from his theatre connections in New England to become New England sales supervisor for Vanguard Films with headquarters in New York.

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Honor Gamble and Industry

HONORS were paid to the industry for its wartime service and cooperation, and the industry in turn honored one of its members, Monday night, at the Waldorf Astoria, New York. Its honored guest was an exhibitor, Theodore Roosevelt Gamble, who, as the Treasury's national director of War Finance, led the nation through the War Loans. Some 1,200 crowded the grand ballroom in one of the entertainment industry's largest testimonials. The many speeches, by bankers, retailers, the military, as well as the industry's leaders, recalled and lauded the industry's war service.

[*All photos by the Herald*]



HONORED GUESTS, most of them of special roles in the industry's war effort, sat in four tiers at the dais. Above, a general view as former Secretary of the Treasury Henry Morgenthau, Jr., spoke. Reviewing the establishment of War Loan machinery and the reasons for the choice of Mr. Gamble, Mr. Morgenthau advocated continued Bond savings.



TOASTMASTER, and guests: George Murphy, left, Mrs. Ted Gamble, Oregon Governor Earl Snell, and S. H. Fabian. Mr. Fabian, industry and drive leader, asked continuation of the industry harmony aided by the WAC. Mr. Snell praised Mr. Gamble, and cited national problems now to be met.



GENERAL CHAIRMAN of the dinner was Spyros P. Skouras, president of Twentieth Century-Fox, and leader in industry War Bond selling efforts. Mr. Gamble, Mr. Skouras said, "brought to Washington the showmanship" he had learned in the theatre business.



Richard F. Walsh and Charles P. Skouras.



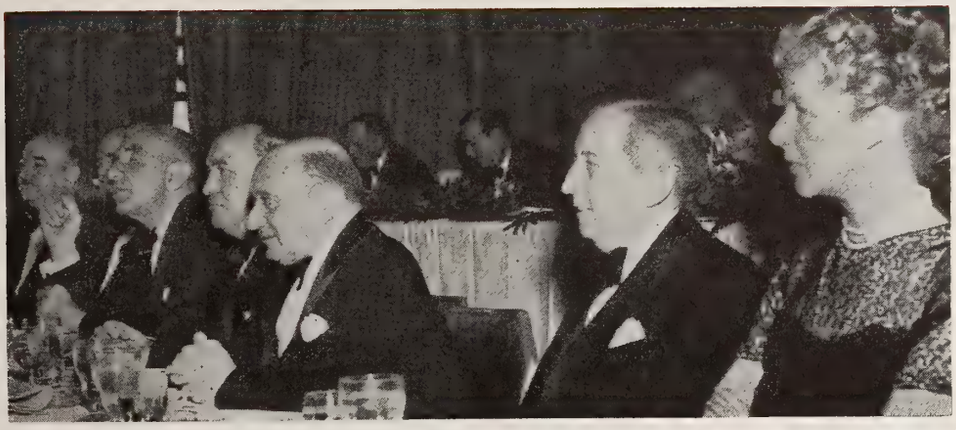
H. J. Fitzgerald and Dan Michalove.



Jack Cohn and Harry Thomas.



John Hertz, Jr., and Martin Quigley, Jr.



GUESTS, on the dais: left to right, Samuel Pinanski, Ned E. Depinet, Arthur Mayer, Harry Brandt, Herman Robbins, Will H. Hays and Mrs. Lytle Hull.



George J. Schaefer, Mr. Gamble and George Murphy.

PRESENTATION, left. A token of appreciation, an ornate silver humidor, is given Mr. Gamble, center, by George J. Schaefer, left, chairman of the War Activities Committee, aided by George Murphy, master of ceremonies. The humidor was designed by Tiffany, in antique Italian Renaissance style. Mr. Schaefer said it expressed the industry's gratitude for the opportunity of sharing war finance responsibility.



CONVERSATION. Less formally, Mr. Gamble is seen, right, with Mr. Morgenthau, center, and Mr. Schaefer.



Joseph Hazen, John Caskey and Lewis Milestone.



Samuel Rinzler, Abe Lastfogel and Harry Kalmine.



Gradwell Sears, N. Peter Rathvon and Joseph Bernhard.

Honoring the Stars of Tomorrow

THE Stars of Tomorrow, designated as such by the exhibitors of the nation in the annual poll conducted by *Motion Picture Herald*, are shown here receiving official notification of their election. In addition to those pictured, Marilyn Maxwell, MGM, and Jeanne Crain and Cornel Wilde of Twentieth Century-Fox were elected to the First Ten.



Tom Drake, MGM.



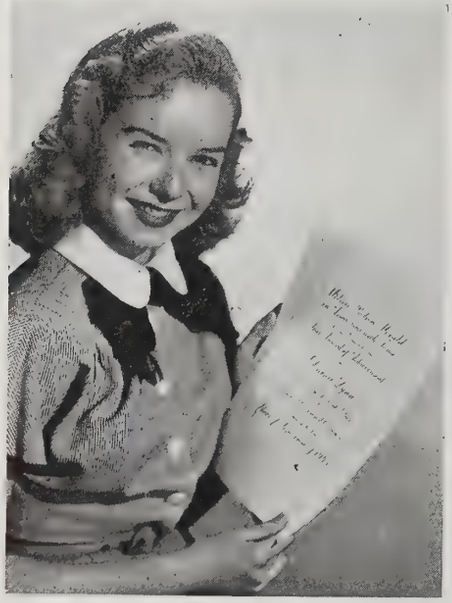
William Eythe, 20th Century-Fox.



Red Kann presents the scroll to Dane Clark of Warners.



Sol Lesser receives Lon McAllister's.



Diana Lynn, Paramount.



Keenan Wynn, MGM.



Peggy Ann Garner, 20th Century-Fox.

THEATRE COMMITTEE OPENS BID FOR NATIONAL SUPPORT

First Convention Set for St. Louis in April; Seek Exhibitor Unit Backing

by WILLIAM G. FORMBY

When it makes a formal bid for national support, as it will at the first convention in St. Louis in April, the Theatre Activities Committee of the Motion Picture Industry will seek such support on the basis of membership by exhibitor units and by individual exhibitors.

The decision, as was the suggestion for the establishment of the new theatre organization by states instead of by exchange areas, was reached Monday in New York at a meeting of 12 of the 21 exhibitor members of the interim committee headed by S. H. Fabian, former chairman of the theatres division of the War Activities Committee.



Photos by the Herald

Ted R. Gamble and S. H. Fabian confer on a point of procedure at the organization meeting, Monday, in New York.

Independent and Affiliated Representatives Present

Present for the first committee meeting preliminary to the organization of the new association on a permanent basis were representatives of affiliated and independent theatre interests who were named by Mr. Fabian under authority from the initial meeting December 5 in Washington. They included:

Harry Arthur, Jr., Harry Brandt, William F. Crockett, Jay Emanuel, Ted R. Gamble, Arthur L. Mayer, Fred Schwartz, M. A. Silver, Charles Skouras, Joseph R. Vogel, R. B. Wilby, Max Yellen, Max A. Cohen, not a member of the interim committee, and Mr. Fabian.



Joseph Vogel and Robert Wilby listen speculatively to the plan of campaign.



William Crockett and Charles Skouras.



Fred Schwartz, Harry C. Arthur, R. C. McGowan and Arthur Mayer.

State Line Advocates In Partial Victory

Although the meeting was closed to the press, it was learned that the advocates of organization along state lines won at least a partial victory. Field meetings will be called by the exhibitor chairmen of the War Activities Committee in each exchange center for the selection of one convention delegate from each state. Where more than one exchange area is located in a state, one delegate shall be chosen for each such area. Each state will have a delegate, however, regardless of whether it contains film exchanges.

These field meetings are to get under way immediately, Mr. Fabian said. He also announced the appointment of Mr. Arthur as chairman of the convention arrangements committee, which will set the exact date according to the availability of hotel accommodations in St. Louis.

Suggestions for a constitution and by-laws will be drafted by a committee headed by Mr. Emanuel. Other members are Mr. Crockett, Mr. Mayer, Mr. Wilby, Mr. Brandt and Leonard Goldenson.

Mr. Gamble was named chairman of the organization committee, and will announce the personnel of his group shortly. It will be the duty of this committee to set up organizational procedure for submission to the convention.

It is acknowledged by the leaders of the new organization that there is little likelihood of getting the official support of national Allied, or its regional affiliates. It is believed, however, that many individual Allied members may be interested in joining.

It is considered probable that Mr. Gamble may be asked to head the new association when it is formally set up.

Asked at the meeting Monday in New York if he would be interested he said he would give the matter consideration if and when it became official. He said that he was not interested in any more political assignments and indicated his immediate plan to return to his theatre interests in Oregon; that he intended to enlarge his holdings there by at least three theatres.

"I am sure," Mr. Fabian said after the meeting, "that at the St. Louis convention the foundation will be laid for a sound organization of motion picture theatre owners."

CITES INFLUENCE OF FILM ABROAD

MacMahon's Report for State Department Calls Theatrical Film Best

The theatrical film is of "massive influence" in picturing abroad the American way of life and must be recognized as such by the State Department in its consideration of the use of the motion picture for its International Information Service. Further, the industry's vital stake in the preservation of its foreign market may and should lead to various forms of voluntary collaboration with the U. S. Government.

These are the conclusions reached in a memorandum on the Information Service prepared for the Department by Dr. Arthur W. MacMahon, professor of political science at Columbia University.

Criticisms Are Quoted

Members of the industry immediately called attention to the fact that the memorandum carried excerpts from reports to the Department from diplomatic officials abroad and asserted that while three or four criticisms were quoted no mention was made of the great majority of reports which, they said, were highly favorable. However, no formal protests against the report have been reported, although officials of Reuters, Ltd., British press association, attacked the report as a deliberate "smear."

The MacMahon report, submitted last summer, but released only this week, acknowledges that informational and non-theatrical films are of relatively minor influence in offering a true picture of America. This is because of the small audience such pictures reach, compared with the larger audiences which see the entertainment films.

Because of this, the report points out, Hollywood must take care that it does not offend the foreign countries and that it does not present a "tawdry" picture of the United States.

"It is possible to be reasonably optimistic about the progress that will be made in the motion picture industry in avoiding the more positive types of offense abroad," the report stated. "The industry may go further and provide large admixtures of the sort of awareness of other peoples which will compliment them and contribute to friendly relations. . . ."

Lauds Society for the Americas

It will be helpful in this respect, Mr. MacMahon stated, "to continue the type of organized impulse embodied in the Motion Picture Society for the Americas. To be useful it must have the support of the industry; it must be regarded as an instrument of the industry as a whole, particularly as a producing organization. To be fully useful, it must also be regarded as a voluntary means of assisting not any particular public policy, but rather the generalized concern of the nation about the way it appears through the world and impinges on the awareness of other peoples."

The MacMahon report concluded that the showing of informational pictures about the United States in other countries is a function which cannot be undertaken on a profitable basis, that no private organization is prepared to carry on this work on a world-wide basis, and that if the work is to be done, the Government must do it.

Concerning the non-theatrical film, Mr. MacMahon believes that although "enormous advances have been made during the war. . . . The United States production of true documentary films may fairly be said to lag behind that in several other countries."

Could Select for Export

Mr MacMahon also suggested that "an export association of some kind could be developed into a device whereby the industry cooperatively (with the Government) could select films for export," concentrating "upon a balanced fare of best films . . . selected with an eye to intrinsic excellence." He admitted, however, that such a suggestion was "hardly realistic."

More important, he indicated, would be the greater freedom of selection given foreign exhibitors if the Government's New York anti-trust suit succeeds in divorcing exhibition from distribution.

He further proposed a possible Government film center. "Looking within the Government," he wrote, "supplementary productive assistance might be contributed by some kind of agency which would act as a library of films, including footage available for adaptation purposes, and, incidentally, serve as a recording service and a clearing house of contractual relations with outside producers."

INFORMATION SERVICE FACES OPPOSITION

The State Department's proposed plan for a permanent International Information Service will have to fight stiff Republican opposition, it is reported this week from Washington. The service currently has only enough funds to carry it until June 30. The Bloom Bill, which would extend the information program, is being held up in the Rules Committee where Representative Clarence J. Brown said he would demand further information on Assistant Secretary William Benton's plans before voting to carry it to the floor for action.

U.S. Protests New Italian Order

Italian restrictions on U. S. product have been formally protested to the Rome Government by Ambassador Alexander Kirk, it was reported from Washington this week.

Despite the fact that only a few weeks ago new film legislation was adopted in Italy which it was hoped would pave the way for smoother American-Italian relations, it is learned the first shipment of films and equipment sent into Italy was halted at the border on Government instruction. It was reported the shipment could enter the country only if it were agreed that not more than 15 films a year would be imported by any one company unless that company was willing to give up rights to foreign exchange.

The American companies had agreed not to ship in more than 25 pictures a year each, which represented a cut of approximately 25 per cent from the number Americans were sending in 1939.

Washington circles explained the protest by saying State Department officials believe the halting of the shipment to contradict the quota provisions of the recently drawn film laws. However, Department officials believe the question of foreign exchange is not discriminatory since it applies to all imports

Eleven Companies Named in Long Island Trust Suit

Charging unreasonable clearance and run, an anti-trust suit was filed last Friday against 11 film companies, four circuits and nine individuals by the Cross Bay Amusement Company and Rockwood Theatre Enterprises, Inc., lessee and owner, respectively, of the Cross Bay theatre, Woodhaven, L. I., N. Y. Named in the suit are Paramount, Loew's, 20th Century-Fox, RKO Radio, Warner Brothers, United Artists, Universal, Columbia, Republic, Monogram, PRC, Metropolitan Playhouses, Randforce Amusement Company, United Artists Theatre Circuit, Skouras Theatres Company, John Wimple, Samuel and Harold Rinzler, Louis and Emanuel Frisch and Joseph M. Schenck.

Johnston and Harmon on United Newsreel Board

Eric A. Johnston, president of the Motion Picture Association of America and of the industry-financed United Newsreel, and Francis Harmon, vice-president of the MPAA and United, have been added to the board of directors of the newsreel organization. Charles Kirby of Universal has replaced Joseph H. Seidelman on the newsreel company's directorate, while Frank Irvey of 20th Century-Fox has replaced Murray Silverstone, president of 20th Century-Fox International, on the board. Other officers of United Newsreel, in addition to Mr. Johnston and Mr. Harmon, are George Borthwick, treasurer and Sidney Schreiber, secretary.

Universal forges ahead

with the best boxoffice pictures in its history. The ones you see here are in release, or ready for release, or near completion. All are certain to do very well at your theatre. The first ones are already proving themselves.

THIS LOVE OF OURS

SCARLET STREET

FRONTIER GAL in TECHNICOLOR

BECAUSE OF HIM

LITTLE GIANT

NIGHT IN PARADISE in TECHNICOLOR

TANGIER

SO GOES MY LOVE

CANYON PASSAGE in TECHNICOLOR

ALREADY ESTABLISHED AS A TOP BOXOFFICE HIT!





A STORY FOR ALL WOMEN
. . . ABOUT ONE WOMAN
. . . BECAUSE OF ONE MAN!

This Love of Ours



PIRANDELLO'S dramatic classic reaches full greatness on the screen!

starring

MERLE OBERON · CLAUDE RAINS
CHARLES KORVIN

with

CARL ESMOND • SUE ENGLAND • JESS BARKER
RALPH MORGAN • FRITZ LEIBER • HARRY DAVENPORT

Screenplay by Bruce Manning, John Klorer and Leonard Lee

Based upon the play entitled
"Come Prima Meglio De Prima" by Luigi Pirandello

Produced by HOWARD BENEDICT

Directed by
WILLIAM DIETERLE
of "Love Letters" and
"I'll Be Seeing You" fame

UNIVERSAL PICTURES

THIS ROLLICKING BOXOFFICE HIT HAS ALREADY PROVED ITSELF IN ITS FIRST OPENINGS.

FRONTIER GAL

A FESSIER-PAGANO PRODUCTION

in TECHNICOLOR



starring

YVONNE DE CARLO
ROD CAMERON

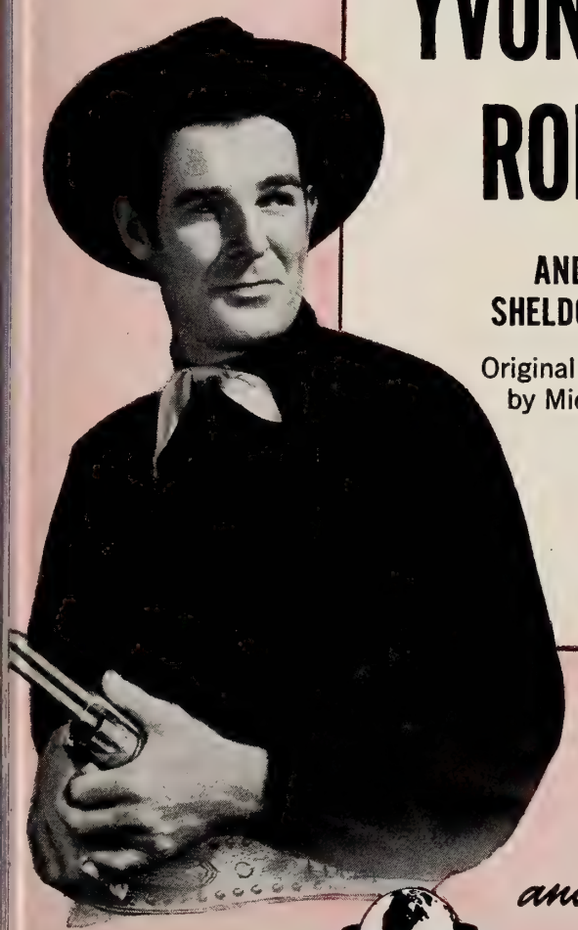
with

ANDY DEVINE · FUZZY KNIGHT
SHELDON LEONARD · ANDREW TOMBES

Original Screen Play Written and Produced by Michael Fessier and Ernest Pagano

Directed by
CHARLES LAMONT

Executive Producer
HOWARD BENEDICT



UNIVERSAL PICTURES



and Introducing... Beverly Simmons

SMALL FRY . . . BUT OH, MY!

In our opinion, a worthy boxoffice successor to "WOMAN IN THE WINDOW," made by and starring the same people, now breaking records in its first engagement.



The things she does to men can only end in *Murder!*

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

UNIVERSAL PICTURES

JESS BARKER · MARGARET LINDSAY · ROSALIND IVAN · SAMUEL S. HINDS

Based upon the novel "La Chienne" · Screenplay by DUDLEY NICHOLS · Art Direction by Alexander Golitzen

so Wonderful...

BECAUSE IT'S *Deanna*

DURBIN

IN LOVE...AS YOU LOVE HER BEST!

BECAUSE IT'S *Charles*

LAUGHTON

NEVER SO WARMLY MERRY BEFORE!

BECAUSE IT'S *Franchot*

TONE

HAVING HIS HAPPIEST LOVE AFFAIR!



Deanna Sings:

"Lover", "Danny Boy"
Tosti's "Good-Bye!"



"Because of Him"



UNIVERSAL PICTURES

with

STANLEY RIDGES • DONALD MEEK • HELEN BRODERICK

Screenplay by Edmund Beloin • Original Story by Edmund Beloin and Sig Herzig
Directed by RICHARD WALLACE • Produced by FELIX JACKSON
Associate Producer: Howard Christie

The magnificent Maria Montez, playing her first modern role, with an important cast giving extra marquee power to an exciting melodrama with a "front page" title.



TANGIER

A GEORGE WAGGNER Production

starring

Maria MONTEZ
Robert PAIGE
SABU
Preston FOSTER
Louise ALLBRITTON
Kent TAYLOR · J. Edward BROMBERG

UNIVERSAL PICTURES

Screenplay by
M. M. Musselman and Monty F. Collins

Original Story by Alice D. G. Miller

Directed by GEORGE WAGGNER
Produced by PAUL MALVERN
Executive Producer: JOE GERSHENSON

Not since "Buck Privates" has the screen felt such a wonderful New Thrill in laughter! . . . a story that brings you "Benny"—the not-so-super salesman.



Bud ABBOTT and Lou COSTELLO

in

Little Giant



with

BRENDA JOYCE • JACQUELINE DE WIT • ELENA VERDUGO
MARY GORDON • GEORGE CLEVELAND

Screen Play by Walter De Leon
Original Story by Paul Jarrico and Richard Collins
Directed by WILLIAM A. SEITER
Executive Producer: JOE GERSHENSON

UNIVERSAL PICTURES

Producer Walter Wanger surpasses his most spectacular efforts with his most impressive production . . . . told with all the magnificence the screen can muster!



Walter Wanger presents

Night in Paradise

IN TECHNICOLOR

starring the screen's glorious new love team!

MERLE OBERON TURHAN BEY

with THOMAS GOMEZ · GALE SONDERGAARD · RAY COLLINS · ERNEST TRUEX · GEORGE DOLENZ · JEROME COWAN

Directed by ARTHUR LUBIN · Produced by WALTER WANGER · Associate Producer: Alexander Golitzen

Screenplay: Ernest Pascal · Adaptation: Emmet Lavery · From the Novel "Peacock's Feather" by George S. Hellman

A combination of Myrna Loy and Don Ameche is a real boxoffice idea, especially when they are in a story with humor, romance and action. As the first of the Jack H. Skirball-Bruce Manning Productions for Universal, this sets a pattern for real, warm, human entertainment guaranteed to please all types of audiences.

Jack H. Skirball and Bruce Manning
present

Myrna Loy ★ *Don Ameche*

in



SO GOES MY LOVE

with

RHYS WILLIAMS • BOBBY DRISCOLL • RICHARD GAINES
SARAH PADDEN • CLARA BLANDICK
MOLLY LAMONT • JOHN GALLAUDET



A Jack H. Skirball-Bruce Manning Production
Director of Photography, Joseph Valentine
Based upon "A Genius In The Family" by Hiram Percy Maxim
Screenplay by Bruce Manning and James Clifden
Directed by FRANK RYAN
Produced by JACK H. SKIRBALL

UNIVERSAL PICTURES



★ DANA ANDREWS
as Logan Stuart



★ BRIAN DONLEVY
as George Camrose



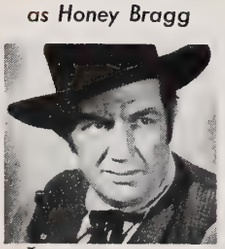
★ SUSAN HAYWARD
as Lucy Overmire



★ PATRICIA ROC
as Caroline Marsh



★ WARD BOND
as Honey Bragg



★ ANDY DEVINE
as Ben Dance



★ Hoagy CARMICHAEL
as Linnet

A Technicolor outdoor action drama with a love story and outstanding cast to make it one of the great Western spectacles in the history of the business. Ernest Haycox, author of the famed "Stagecoach," wrote the stirring story. Published as a novel and Saturday Evening Post serial, it's pre-sold to millions.

WALTER WANGER presents

DANA ANDREWS
BRIAN DONLEVY

in

in Technicolor!

CANYON PASSAGE

with

SUSAN HAYWARD
PATRICIA ROC
HOAGY CARMICHAEL · WARD BOND
ANDY DEVINE · STANLEY RIDGES
LLOYD BRIDGES · FAY HOLDEN
VICTOR CUTLER AND THOSE DEVINE KIDS, TAD AND DENNY

UNIVERSAL PICTURES

Directed by JACQUES TOURNEUR Produced by WALTER WANGER

Screenplay by Ernest Pascal Adapted from the novel "Canyon Passage" by Ernest Haycox

PRINTED IN U.S.A.

U.S. ENTITLED TO NO RELIEF DECREE SUIT BRIEF CLAIMS

Oral Argument Tuesday, One of Final Steps in Eight-Year Action

"It is respectfully submitted that the Government is entitled to no relief upon this record."

So says the joint brief filed Monday in behalf of Paramount, RKO, Loew's, Warners and 20th-Fox in the New York Consent Decree case before the U. S. District Court for the Southern District of New York. And in somewhat similar language so says each of the individual briefs filed by these five companies, jointly by Universal and United Artists, and by Columbia.

The briefs constitute a final step in the case that began almost eight years ago, leading to oral arguments on the briefs next Tuesday before the statutory court composed of Judges Augustus N. Hand, Henry W. Goddard and John Bright in New York.

Strike Vigorously at U. S. "Collective" Treatment

The defendants strike vigorously at the Government's treatment of the companies "collectively in determining whether there exists a Sherman Act violation." They accuse the Department of Justice of attempting to set up "by indirection" restrictions that properly should be exercised, if at all, by Federal or state legislation, and defend the right of each distributor-exhibitor to own and operate theatres.

"Plaintiff's brief makes it plain that the purpose of this action is to remake the motion picture industry by first compelling the five defendants to divest themselves of their valuable interests in theatres and, when this has been accomplished, instituting entirely new and untried methods of doing business by enjoining those universally followed since the inception of the industry, which plaintiff now claims to be illegal," says the joint brief.

"This avowed purpose is so drastic, and the consequences of its fulfillment would be so serious, that the most careful analysis of the proof upon which the plaintiff's claim rests has been necessary."

Object to "Basic Fallacy" Of Plaintiff's Case

Objection is raised to the "basic fallacy in the plaintiff's case" in the "presumption in which it indulges from the outset of its brief that the five producer-exhibitors are to be treated collectively in determining whether there exists a Sherman Act violation."

The reference here is to the Government's contention in its brief filed December 15 that it established as an ultimate fact in the litigation that the five defendants collectively receive 70 per cent of the first run film rental, and that they collectively own 70 per cent of the key city first run theatres.

"Take this word 'collectively' away and the Government's whole case collapses," the defendants argue. They declare that the Governemnt's brief "concedes that 'individually considered, each distributor defendant directly controls only a fraction of the entire domestic distribution business' and 'individually considered, each producer-exhibitor directly controls only a fraction of the entire domestic exhibition business.'"

The briefs make it clear that each defendant insists that it be judged by its own conduct alone; that they cannot be held responsible for each others' acts.

Claim Distributors Free To Choose Customers

"We assert," the brief declares, "that film distributors are free to choose their customers in accordance with their own notions of self-interest; to license their products in a lawful manner designed to assure them the largest reward and to maintain the stability of their enterprises by embarking on any business authorized by their charters, including the ownership and operation of theatres, upon which their stockholders are willing to hazard capital."

Percentage contracts, minimum admission prices, clearance and the system of runs employed in the trade are warmly defended. "Exhibition of feature pictures on successive runs is essential if exhibitor and distributor are to operate their respective businesses successfully and provide the public with a service designed to permit everyone the opportunity of seeing the pictures at a price within the reach of all," the defendants declare.

The legality of the license agreements used by the majors is defended. It is pointed out that films are leased, not sold; that the contracts have been developed through years of industry progress, and resemble each other no more than do those of many other industries.

No Relationship Between Contracts Contended

The agreements "are used in dealing with all exhibitors whether affiliated with a defendant or not, and there is no relationship whatever between them or the use of them and the fact that some of the defendant distributors now have and for many years have had varying interests in or ownership of theatres," it is argued.

The defense takes issue with the Government over the value of an exclusive run arrangement. "The plaintiff's suggestion that the distributor needs to make no agreement with the exhibitor with respect to the exclusivity of the run which the latter licenses shows remarkable unconcern with business realities," the brief says. "The only thing of value which the distributor has to license is the right to exhibit the picture, and that right, protected against immediate devaluation, is the only thing which the exhibitor is interested in getting. . . . Exclusivity is the essence of the value of the right which is bargained for."

The Consent Decree is cited in defense of clearance agreements. It is pointed out that Section VIII of that document recognizes "that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures." Provisions of the copyright laws which the defendants construe as permitting the agreements in general usage are cited to support their position on clearance, as are court decisions in other cases.

Restraint of Trade Is Specifically Denied

It is denied, jointly and individually, that the defendants monopolize the industry or restrain trade within it. "Here is a case at bar . . .," says the distributors, "where there is nothing more than thousands of separate contracts entered upon independently by distributors and exhibitors."

And the defendants believe no such case has been made. "Without proof of a specific agreement to act jointly or proof of circumstances establishing such an agreement by compelling inference, is no more a legal basis for treating these five autonomous companies collectively than there is for presuming, as the Government does, that this case is already decided in its favor and 'the primary issue . . . is that of relief,' the first point to which the Government brief is addressed."

FROM INDIVIDUAL DISTRIBUTOR BRIEFS

Paramount: "The Government has failed to show violations which would justify . . . amputation or divorcement from theatre interests lawfully acquired."

Twentieth Century-Fox: " . . . A supplemental decree should be entered endorsing the decree of November 20, 1940, insofar as it is now extant. . . . "

RKO: "The Government is entitled to no relief upon this record."

Loew's: " . . . The relief sought in this proceeding should be denied."

Warners: " . . . That the amended and supplemental complaint be dismissed on the merits."

Industry Rallies to Smash All March of Dimes Records

THIS month the motion picture industry, proud of its war record, carries on the campaign it began before Pearl Harbor, continued during the trying days of war, and continues now in peace. The industry will conduct its March of Dimes campaign January 24-30, inclusive, contributing, through audience collections, to the nation's fight against infantile paralysis.

As in previous March of Dimes campaigns, no quota or goal has been set for the 1946 drive. Instead the industry has dedicated itself to do its very best. Last year almost $6,000,000 was collected.

Begun at the request of the late President Roosevelt, the drive is this year continued by request of President Truman, not as a memorial to Mr. Roosevelt, but as a commemoration of his leadership in the crusade.

This Year's Drive Modeled On Last Year's Effort

The drive this year has been organized along much the same lines as last year. A great majority of last year's executive committee and state chairmen, as well as other workers, are serving again this year. The same system of accounting again will be used. Theatres will report and send all collections to their state chairmen, who will return 50 per cent of the total to the National Foundation county chapters in which the donations originated and send the remaining 50 per cent to the national treasurer.

Despite the need, despite the opportunity, no attempt is being made to high-pressure exhibitors into fantastic money-raising stunts. The Dimes pressbook is full of suggestions—each based on successful operation of such activities in 1945 or earlier drives. Each theatre is urged to play the Dimes appeal trailer, featuring Greer Garson.

Keynote of the drive, of course, is theatre collections. For a successful campaign, these must be made at every show, with the house lights on.

Schenck Says Public Has Accepted Drive

"From the experience we have gained in our theatres and from comments from hundreds of exhibitors, we know that the public has accepted the March of Dimes cheerfully," Nicholas M. Schenck, national chairman, has said. "I have yet to hear of a single complaint against our participation in the infantile paralysis drive. It is the drive with a heart and the public has taken this cause to its heart."

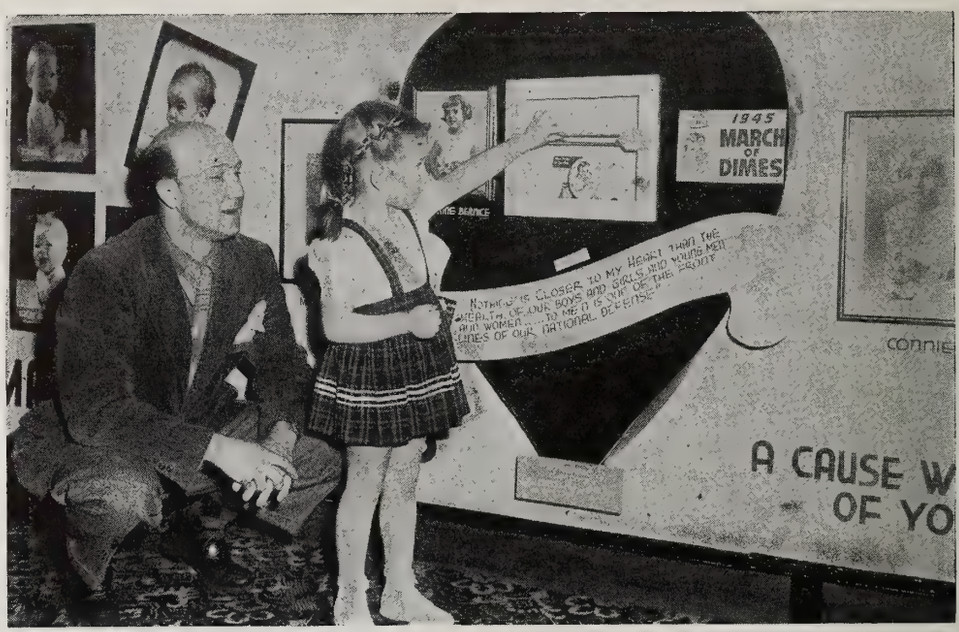
The National Foundation for Infantile Paralysis works with the medical profession. It provides help to communities in epidemic areas; it makes grants of large sums to 92 institutions for research; it has 3,000 local country chapters; it saves lives and strives to find the cause and cure of paralysis.

The national executive committee for the drive, which is headed by Mr. Schenck, is composed of the following: Barney Balaban, Harry Brandt, Richard Walsh, Oscar A. Doob, Gus Eyssell, S. H. Fabian, Harry Kalmine, Malcom Kingsberg, Charles C. Moskowitz, Herman Robbins, Spyros Skouras and Joseph R. Vogel.

Also, Lee Shubert, legitimate theatres chairman; Ernest Emerling and Edward C. Dowden, public relations; Tom Connors, exchange committee; Leonard Goldenson, home office committee; Walter Vincent, treasurer, and Martin Quigley, trade paper chairman.

Last year 14,000 theatres participated in the drive. More than 75,000,000 individual contributions were received for a total of $5,978,939. Cost of the campaign was only 1.984 per cent of that total.

Printing of 14,000 March of Dimes appeal trailers began January 2 in four laboratories. The Greer Garson trailer, "Keep Them Playing," runs 340 feet and will require some 5,000,000 feet of raw stock, which has been borrowed from the inventories of the leading producing companies and will be replaced by Eastman and Dupont. William Kelly of Metro-Goldwyn-Mayer and Don Velde of National Screen collected the necessary footage. The trailer will be sent free by National Screen to all theatres sending in pledges.



Jane Beere, five, recently recovered from an attack of infantile paralysis, makes her contribution to the Dimes drive at the heart-shaped bank which manager Ben Mindlin installed in his Century's Valley Stream theatre, L. I.



Hank Shields, Jr., Loew's publicity manager in Washington, installed this talking dummy and March of Dimes wishing well in front of the Palace in Washington. The dummy, operated by theatre cashiers, talks when a contribution is made.

SHOWMAN'S TIPS IN PRESSBOOK



A block-long line of 4,400 dimes was laid down in Staunton, Va., as that city began its 1945 Mile of Dimes celebration. Mayor William A. Grubert, shown above, placed the first dime on the chalk line. Ed Purcell, manager of the Strand theatre, adopted the device which has been used with great success by many other exhibitors.

The National Committee for the March of Dimes' Motion Picture Drive has prepared, and is currently distributing, a 16-page pressbook to aid theatremen in planning and conducting the campaign for funds to be used in the fight on infantile paralysis, which will be held throughout the country January 24 to 30.

The pressbook contains numerous plans by which collections may be stimulated inside the theatre and augmented through outside promotions. It recommends that attractive girls be used as collectors, as this method in previous years was found to be one of the better methods of soliciting funds.

The pressbook points out that the theatre lobby is an ideal spot where showmen may extract additional contributions through such devices as "wishing wells," a collection of jars or containers bearing the names of states, cities or children; novelty games in which patrons may contribute a dime to win free guest tickets to the theatre.

Publicity Material Aids Showman in Selling

"Displays in the lobby also inspire additional contributions and a container of some sort should be placed when it is convenient to all theatregoers entering or leaving the lobby. Further displays of posters, crutches, braces and hospital equipment used in arresting and curing infantile paralysis draw additional contributions from the patrons.

Publicity goes a long way in aiding the cause and breaking down the resistance of the public against financial appeals, and to aid theatremen, the pressbook supplies stories, ideas and copy for the exhibitors to use in local newspapers and on radio programs and presents suggestions for the theatremen to use in enlisting the aid of editors and radio announcers and commentators. The campaign book also advises that the newsrooms of both radio stations and newspapers be kept informed of the theatres' activities in the drive, and daily programs of events either on the stage or in the lobby be sent to the news editors.

Within the theatre a trailer with an appeal by Greer Garson to patrons to support the drive is supplied for presentation immediately before the theatre collection.

Outside the theatre, parades, rallies and displays will help build contributions with the aid of patriotic organizations, AWVS units, school bands and civic groups, the campaign book points out, and rallies can be held in factories, office buildings, department stores and on busy street intersections.

The March of Dimes supply department, 120 Broadway, New York, can supply a 24-sheet depicting the late Franklin D. Roosevelt and an appeal and counter coin collection boxes for placement on store counters.

The National Committee in its campaign book also emphasizes the following points:

"Audience collections—every show, every seat!

"Make sure you have pledged your theatre, so you'll get that great, gratis appeal trailer, posters, etc.

"Help organize every theatre in your county and city; work together.

"Make contact with your local Foundation chapter.

"If you need help, make arrangements for recruits as volunteer collectors.

"Plan your special lobby display—Wishing Well or other bait to pick up extra donations.

"Name local publicity chairman to handle newspapers and radio stations. Let's get more drive-helping publicity.

"Try to book an important, crowd-getting attraction for March of Dimes Week.

"Plan to use the extra dime-getting ideas described in the book; everyone is practicable and profitable."



In the name of your child. Shown above is a March of Dimes display installed in the lobby of Loew's State, Providence, J. G. Samartano, manager. Small glass jars, labeled with names, were used as receptacles for the contributions.



This novel star and heart-shaped glass dime bank was installed in the lobby of Arthur Koch's RKO Proctor's, Mt. Vernon,

395 U. S. FILMS IN ENGLAND IN 1945

121 British of a Total of 541 In Year; Exhibitors Hit Attitude of Censors

by PETER BURNUP
in London

A year's end accounting gives a tally of 541 pictures of all sorts and sizes, including 101 reissues, proffered to Britain's showmen in A. D. 1945, comparing with 550 in the year 1944.

Analysis of the aggregate of 541 in this now concluded year of grace shows that 121 were of British origin, 395 American, with the balance made up of various small Continental offerings.

That's a short enough market, but exhibitors aren't complaining. They feared 12 months ago a greater stringency in supplies; hope for better things this year. What does give them apprehensive qualms in the circumstance that only 230 exhibits—well under half of the total—were vouchsafed "Universal Exhibition" certificates by the British Board of Film Censors.

Prim and Outmoded

This department more than once has remarked on the unduly prim, and as most think thoroughly outmoded, approach of that body to the business of motion picture viewing. Responsible motion picture men operating the family type of theatre grow more and more restive at the mid-Victorian, spinsterish, attitude which characterizes many of the B. B. F. C.'s decisions. Say they, there's an obverse side of the medal. Things now and again get by the Censors — sitting in their clostral anonymity, remote and seemingly unaware of all that's happened to the world in the last 40 years—which have decidedly unseemly implications.

Contrariwise, they also declare, here is the censor cracking down on films to which no parent of these days could take the least exception. They claim it's time the Censor Board grew up; or at least became aware that Great Britain's populace no longer exists in an atmosphere of Sweet Lavender or holds it necessary to drape the legs of the piano.

Those strictures, it is well to note, emanate primarily from men of responsibility and leading whose theatre businesses have been built up on the respect they have won from their neighbors.

Ructions Are Imminent

Ructions in Exhibitors' Association debates are clearly imminent.

A nationwide check, undertaken by this Bureau, of 1945's box office reaction, reveals 18 major grossers in the course of the year. The exhibits—with the exception of "The Seventh Veil" — are not necessarily placed in order of earning capacity; although the running order is as near correct as makes no difference. "Seventh Veil" was in a class by itself. Heralded by no special ballyhoo and not particularly highly regarded by its distributors prior to the unveiling, the picture hit the public heart-strings from the outset. By long chalks, it will be the biggest grosser not only for 1945 but for many years past.

18 Top Pictures Listed

Here is the list of the elite 18: "The Seventh Veil" (British), "A Song to Remember," "They Were Sisters" (British), "The Princess and the Pirate," "Since You Went Away," "Madonna of the Seven Moons" (British), "Mr. Skeffington," "Frenchman's Creek," "Hollywood Canteen," "Arsenic and Old Lace," "Meet Me in St. Louis," "Waterloo Road (British), Mrs. Parkington," "Tonight and Every Night," "Nob Hill," "The Affairs of Susan," "Here Come the Waves," "Way to the Stars" ("Johnny in the Clouds"), British.

A number of other contestants—notably "Valley of Decision," "Conflict," "Duffy's Tavern," "Yank in London"—ran the leaders very close. Also, it should be noted, certain obvious money-spinners, like "Rhapsody in Blue," "Road to Utopia," "Rake's Progress" (British), and in particular "Wicked Lady," although seen in London's West End, had not at the year's end enjoyed any substantial provincial release.

Interesting to note also that the pattern of box office success, so far as British pictures are concerned, followed closely MOTION PICTURE HERALD'S poll for *Fame*. Each of the first five artists in Britain's poll appeared in one or more of the country's five chosen films.

The bag is a mixed one; highlighting certainly what the shopping public went for in the last 12 months, throwing little light, maybe, as it seems, on what that same fickle congregation will demand in the ensuing year.

Indications of the popular trend are to be discerned by the experienced pathfinder, however, for the next six months at least—and who would dare prophesy for longer?

Growing Mood for Costume

There's a mood, and a growing one, for the costumed, brocaded, piece of fancifulness from the past. Gainsborough—J. Arthur Rank's profit-maker Number One—has cashed in adroitly on the mood. Not only picture-goers but bookworms and stage play addicts evince a continued disposition towards escape from drabness by way of the imagined spaciousness, not to say haughtiness, of Britain's well-upholstered and capacious past.

Also, it is definite that this country's audiences at least have become distinctly allergic to the orthodox comedy slapstick recipe. There's the fact that, of all Britain's acknowledged clowns, George Formby is the only one figuring in the HERALD'S poll of Fame and that none even of the Abbott and Costello extravaganzas rate mention in our roster of money-spinning pictures.

Exhibitors enter the new year full of hope; mindful, nevertheless, that a number of headaches are coming their way. Top-priority headache is the question of rising film rentals. Forty to 50 per cent for a first-rate feature has become the orthodox charge. Exhibitors concede that they've been able to get by reasonably well on that figure during war's boomtime.

Caused by Shortage

The more thoughtful among the independents, like Leslie Hill from Cornwall—the vehement protestant in the case of "Objective Burma"—agree even that the enhanced rates of hire are directly attributable to the shortage of film prints. But, universally, the independents are crying out that the incidence of hire-charges, if they continue at the present level, will crowd them out of business.

Elder statesmen of the Kinematograph Renters' Society, such as Metro's Sam Eckman, Jr., have been heard to admit the point. It will doubtless soon come up for discussion before the joint KRS-CEA conciliation committee.

There is, too, the alleged sub-standard menace over which there's been a deal of excited declamation but regarding which, to date, little practical has been attempted.

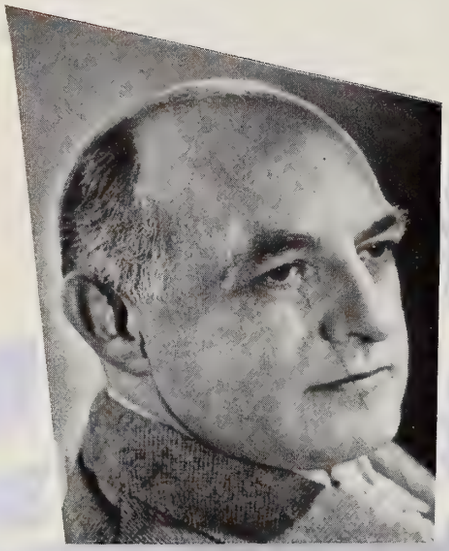
Veteran Henry Simpson from the North, ex-president of the CEA, startled the majority of his brethren with a suggestion New Year's Eve. Mr. Simpson runs halls in the famous Westmoreland and Cumberland Lake District. His theatres are in little towns which serve large surrounding rural areas. Says Mr. Simpson, in effect: Go after the 16mm market yourselves. Build up your own circuit of sub-standard shows in the neighboring villages. The people there know you. They'll welcome you rather than the outside "pirate."

John Xavier Prendergast of York, long regarded as the stormy petrel in exhibitors' deliberations, but with a great reputation as a showman, says, "Give us good pictures, and plenty of 'em. If we can't sell 'em, let's get out of business."

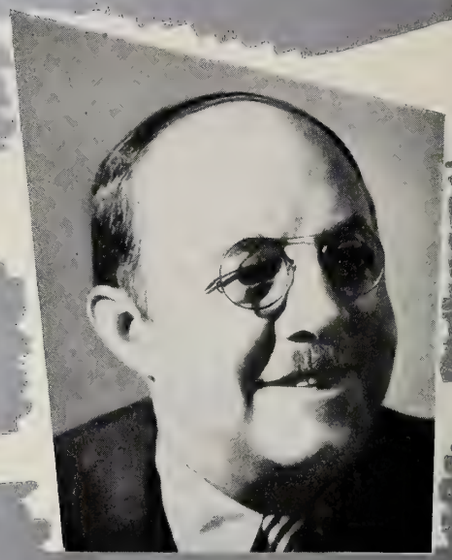
Silverstein to Far East For Loew International

Maurice Silverstein, assistant regional director of the Far East for Loew's International, left Washington last week for a tour of his territory to re-establish and reorganize Loew's territorial offices. He will visit Singapore, the Netherlands East Indies, Siam, Indo-China, Korea, China, the Philippines and possibly Japan. Meanwhile, Thomas Farrell has been appointed acting manager of China for Loew's and sailed last week for Shanghai to take over his post. Mr. Farrell relieves Julian Berman, who will return to the United States for conferences. Mr. Farrell has been associated with Loew's-MGM for 15 years.


Announcing
COLUMBIA'S
SILVER
ANNIVERSARY
1946



HARRY COHN
President



JACK COHN
Executive Vice-President

Those of us who have pioneered in the motion picture business have seen a miracle come to pass. We have seen this business, which started so humbly, achieve a position of unique international stature and, more importantly . . . responsibility. Not only has the entertainment level of our pictures risen steadily, but also, we have learned that Americanism and good pictures can be synonymous. Today we stand at the threshold of a new era. The mighty economic and industrial forces of our nation are being mobilized to insure an era of unprecedented prosperity and lasting peace. The motion picture industry will make important contributions to this effort. I am proud of the role which Columbia Pictures has been privileged to play in our industry during the past twenty-five years; and it is with a keen awareness of our responsibilities as motion picture producers and citizens that we in Columbia embark on our plans for the future.

Harry Cohn

PRESIDENT

Distinguished Pictures

in the years in which they were released

1921 — 19

BLOOD SHIP

SUBMARINE

DIRIGIBLE

THE CRIMINAL CODE

IT HAPPENED ONE NIGHT

ONE NIGHT OF LOVE

MR. DEEDS GOES TO TOWN

THEODORA GOES WILD

LOST HORIZON

THE AWFUL TRUTH

YOU CAN'T TAKE IT WITH YOU

MR. SMITH GOES TO WASHINGTON

HIS GIRL FRIDAY

HERE COMES MR. JORDAN

THE MORE THE MERRIER

COVER GIRL

A SONG TO REMEMBER

KISS AND TELL

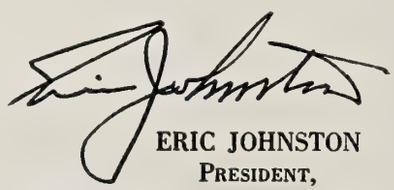
The Silver Anniversary of a motion picture company, which has grown steadily from its inception through 25 years, reflects a real accomplishment.

As a newcomer to the industry, I marvel at the talent and ingenuity of the individuals who made the American motion picture what it is today. They did something more than build a business; they combined an art and an industry into a universal medium of entertainment which has brought untold joy and happiness to the earth's humble people.

The motion picture has found its voice, clothed itself in color, and has become a chief provider of information, entertainment and inspiration for millions who crowd the great houses that it has built. To this progress, Columbia has made worthy contributions.

The horizons of tomorrow for the motion picture industry are far wider than the horizons of today. They are wider because of the vision and the enterprise of the men who built so well during the past quarter of a century.

On those future pages of motion picture history may Columbia's achievements continue to be many and its record of service be ever bright.



ERIC JOHNSTON
PRESIDENT,
MOTION PICTURE ASSOCIATION OF AMERICA

PRINTED IN U.S.A.

Benjamin Named Rank President

Robert S. Benjamin, New York lawyer, has been elected president of the J. Arthur Rank Organization, Inc., the coordinating and liaison office in the United States for the Rank Group film interests. J. Arthur Rank, who has been chairman of the board of directors and president, remaining as board chairman with Mr. Benjamin vice-chairman in Mr. Rank's absence.



Robert Benjamin

Other officers are: Harold Auten, executive vice-president; J. B. L. Lawrence, vice-president, and Ralph R. Reynolds, secretary. Reginald Allen was recently announced as the Hollywood representative.

At the same time it was announced that the J. Arthur Rank Organization, Inc., is the official name for the company, relinquishing the name Eagle Lion Films, Inc., to the Robert R. Young interests of Pathe Industries, Inc., which recently entered into a new worldwide reciprocal film distribution agreement with the Rank Group.

Sears to Head Committee On Clothing Collection

Gradwell L. Sears, vice-president and general manager of United Artists, has accepted the post of chairman of the Motion Picture Committee of the Victory Clothing Collection, it has been announced by Henry J. Kaiser, national chairman of the collection. Seven other men and women prominent in the amusement industry are members of the national committee. They are Eric A. Johnston, president of the Motion Picture Association of America; Spyros P. Skouras, president of Twentieth Century-Fox; Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer; Edward Arnold executive vice-president of the Permanent Charities Committee of the Motion Picture Industry; Jean Hersholt, Helen Hayes and Marian Anderson.

Film Players in East Win Wage Increase

Wage increases for about 1,000 New York extra players have been won by the Screen Actors Guild, John Dales, Jr., executive secretary, has announced. In reporting the termination of negotiations for revision of the Guild's basic 10-year contract with eastern producers, Mr. Dale reported the Guild also won abolition of the $5.50 per day classification for atmosphere players; hereafter they will receive a minimum of $10.50 a day. The increases range from 15 to 45 per cent. New York producers also accepted the 1945 revision of the basic contract for actors.

TELEVISION ON ITS OWN, SAYS ZUKOR, NOW 73

The motion picture has come of age, one of its founding fathers said this week. He is Adolph Zukor, now chairman of the board of Paramount Pictures, the company he started. Sitting in his New York office Monday, surrounded by flowers and presents, observing his 73rd birthday, Mr. Zukor said he felt the industry in which he has spent 43 years had made its greatest strides "not alone in quality—but also in management."

He added, "It is concentrating not only on pictures, but on quality, the result of management. That quality means universal appeal. The men who run the industry have learned during the war what it means to make pictures with such appeal. They have discovered that at last the motion picture has come into its own, loved all over the world."

Television as a threat, Mr. Zukor deprecated; as a friend, he praised it. "In my judgment," he said, "it has no bearing on the motion picture industry, any more than has a successful stage play. I feel it will have a niche of its own, carved through its own experience.

"I think people of motion pictures are in the entertainment business, and any way in which they can improve it, they will. Television will be a help to theatres, not a hindrance. It will give the public important news events on the screen. It will augment entertainment in the theatre.

"As for controlling television, there is no way for the industry to attempt to control it any more than they can control the motion picture camera, available to anybody."



By the Herald

ADOLPH ZUKOR

Variety Clubs Convention To Be May 15 in New York

The Variety Clubs of America will hold the annual convention this year four days, May 15 through 18, at the Hotel Astor, New York. With the wartime ban on large conventions removed and the transportation bottleneck expected to be eased by mid-May, the largest delegation since the war started is expected. The "Humanitarian Award" will be presented at the annual banquet the evening of May 18, also to be held at the Astor.

CBS Directors Elect Paley, Kesten, Stanton

The directors of Columbia Broadcasting System, of New York, at the January meeting of the board Wednesday in the city elected William S. Paley as chairman of the board, Frank Stanton as president, and Paul W. Kesten as vice-chairman. Mr. Paley has been president. Mr. Kesten has been executive vice-president, and Mr. Stanton has been general manager.

Hollander Joins PRC

Elmer Hollander, recently resigned from the Philadelphia Warner booking department, will join PRC's home office staff in charge of the playdate department, it was announced last week by Harry H. Thomas, PRC president.

Elicker Is Astor Vice-President

In line with the policy of expansion currently planned by Astor Pictures, Joseph E. Elicker has been named vice-president in charge of advertising and publicity, according to an announcement by Robert M. Savini, president of Astor in New York.



Joseph Elicker

Commenting on Mr. Elicker's appointment, Mr. Savini stressed the fact that it was Astor's policy to prepare a completely new line of advertising accessories and pressbooks on each reissue offered to exhibitors.

Mr. Savini also pointed out that 1945 proved the greatest in the history of the company. During the year the company released such pictures as "Tom Brown's School Days," "Swiss Family Robinson," "Beyond Tomorrow," "Jimmie Steps Out" and "One Romantic Night," as well as "Birth of a Star," featuring Danny Kaye, the orchestra leader and actor.

Bugs Bunny Wins 1945 Exhibitor Shorts Poll

BUGS BUNNY SPECIALS, delightful animations, recording the bounding forays of the rare rabbit, were elected to the head of the short subject parade of 1945 by the exhibitors of the nation in the fourteenth MOTION PICTURE HERALD-*Fame* poll. The subjects, made under the guidance of Edward Selzer, long have won popular plaudits, and held second place in last year's shorts competition.

During the year, the short subject, as did its full-length sister, thrived lustily. While some of the subjects hovered somberly upon the topical and informative, the preponderance escaped into a wonderland of fantasy, merriment and exciting color.

Five Are Color Cartoons

Of the top ten money-makers elected to that category, five are color cartoons, two are comedy features, two human interest subjects, and one topical. The ten that were the exhibitors' choice this year, held that same distinction last year, though positions in the running varied somewhat.

Dropping to second place in the procession are Walt Disney's dazzling cartoons depicting the unusual chapters in the lives of Donald Duck, Goofy and Pluto. Among the top favorites for years, the shorts have lost none of their hectic effervescence.

Pete Smith's Specialties, live action comedies, gaily hurling satire at a wide range of subjects, mostly human foibles, once again were first of their kind in the list. The enlightening, intelligent, often sophisticated subjects, enhanced by the running commentary of its witty producer, again retains its third place berth, which it has occupied for three years now.

Metro Cartoons Fourth

MGM's Technicolor Cartoons, which under the guidance of producer Fred Quimby, had a notable year, were up in fourth place. The madcap antics of Tom and Jerry, Barney Bear and other characters in the series brought them to fourth place from fifth, which it held for two preceding years. In addition to winning the Academy Award for the second consecutive year with the Tom and Jerry subjects, Mr. Quimby and his staff were responsible for a cartoon sequence which featured Jerry Mouse and Gene Kelly, for the feature, "Anchors Aweigh."

The March of Time, catching world events, with all their overtones, took fifth place. Its pungent reportage always ranks high in entertainment value among the serious filmgoers, and its exploitation potentialities are recognized by the exhibitor.

Dashing to sixth place are the Jerry Fairbanks series, Speaking of Animals. These tantalizing shorts, in which the animal personalities speak, have advanced progressively. Released through Paramount, they were in tenth place in 1943, moved to eighth in 1944.

Warners' Merrie Melodies, also under the guidance of Edward Selzer, placed seventh. Again the adventures of the wonderful animal world characters provided interludes rich in diversion.

That hardy favorite, the spinach-loving hater of villainy, Popeye the Sailor, marched in eighth position in the parade. The Famous Studios' cartoon, released through Paramount, has for years attracted audiences of all ages.

Passing Parade Is Ninth

John Nesbitt's Passing Parade, one-reel subject, offering glimpses of various phases of contemporary life, appeared in ninth place. Always high in dramatic excellence, it held seventh place in the previous year.

Gordon Hollingshead's Technicolor Specials, a Warner subject roaming over a diversity of human interest stories, again was tenth.

The next 15 winners, in order of their ranking, are: Little Lulu, Paramount; Fitzpatrick Traveltalks, MGM; Popular Science, Paramount; Terrytoons, 20th Century-Fox; Musical Parade, Paramount; Name Band Musicals, Universal; This Is America, RKO; Community Sing, Columbia; George Pal Puppetoons, Paramount; All Star Comedies, Columbia; Melody Master Bands, Warner Bros.; Unusual Occupations, Paramount; Fox and Crow, Columbia; Edgar Kennedy, RKO; Leon Errol, RKO.

THE WINNERS

1. Bugs Bunny Specials, WB
2. Walt Disney Cartoons, RKO
3. Pete Smith Specialties—MGM
4. Technicolor Cartoons, MGM
5. March of Time, 20th-Fox
6. Speaking of Animals, Para.
7. Merrie Melodies, WB
8. Popeye the Sailor, Para.
9. Passing Parade, MGM
10. Technicolor Specials, WB

Warners Sets Premiere For "My Reputation"

"My Reputation," a Warner Brothers picture starring Barbara Stanwyck and George Brent, will have its world premiere January 16 in nine New England theatres simultaneously. The houses are the Warner, Worcester; Capitol, Springfield; Roger Sherman, New Haven; Strand, Hartford; Warner and Merritt, Bridgeport; Palace, South Norwalk; Palace, Norwich, and Strand, Albany. The Broadway opening is scheduled for January 25 at the New York Strand.

RKO to Redeem Preferred Stock In Refinancing

The board of directors of RKO last week voted to call for redemption February 2 of all its outstanding six per cent preferred stock, at the redemption price of $106.54 per share or $105 plus $1.54, an amount equal to dividends accrued from November 1, 1945, Floyd B. Odlum, chairman of the RKO board announced.

In accordance with the amended certificate of incorporation, the right of holders to convert preferred into common at the rate of eight shares of common for each share of preferred, will continue until January 22, after which they will be entitled to receive the redemption price, according to N. Peter Rathvon, president of RKO.

There are now approximately 93,000 shares of preferred stock outstanding, about 35,000 already having been retired through the sinking fund or through conversion by the holders of the common stock.

According to Mr. Odlum, this action is the final step in the general program of unification of RKO properties and refinancing in which RKO is currently engaged. All important theatre operating assets are being integrated in B. F. Keith Corp., the name of which is being changed to RKO Theatres, Inc. That subsidiary has placed with the Equitable Life Assurance Society the $22,000,000 of new three per cent debentures under the financing plan arranged by Lehman Bros. The proceeds of the debentures will be used, to the extent required, to retire substantially all outstanding funded debts of theatre subsidiaries and to enable them to pay off debts to the parent RKO company, aggregating nearly $5,000,000.

Consummation of the present program will eliminate all senior securities of the parent RKO and will result in a reduction of charges prior to the common stock. If substantially all preferred should be converted into common, a further result of the program would be the creation of additional working capital for the enterprise (in the neighborhood of $10,000,000), it was stated.

In a statement to preferred shareholders, Mr. Rathvon pointed out that the aggregate market value of the shares of common into which the preferred stock might be converted during recent weeks had exceeded the redemption price of $106.54 per share.

Heppner to Stage Program For Photographers' Ball

Joseph Heppner of Metropolitan Photo Service, who has recently returned to civilian life after two and a half years with the Army Air Forces, will again arrange the program for the seventeenth annual entertainment and dance of the Press Photographers Association of New York, Inc., which will be held at the Waldorf-Astoria Hotel February 1. Mr. Heppner has staged the show for the past 14 years.

20th-Fox Starts Training School For Foreign Staff

Murray Silverstone, president of Twentieth Century-Fox International Corporation, announced Monday the company had completed plans to establish a students' training school, to train young men in all phases of the corporation's foreign operations prior to assigning them to posts abroad. January 7 was the opening date.

The establishment of the school, Mr. Silverstone pointed out, was one of the major phases of the company's post-war plans instituted by Spyros Skouras, president of 20th Century-Fox. Leslie Whelan, director of foreign advertising and publicity, will be coordinating director of training.

The school was to open with 18 students, all former servicemen. Their training, which will extend for one year, will encompass the entire field of motion picture selling, merchandising and theatre operations, with special emphasis on methods that obtain in various markets all over the world.

Classroom instructions will be combined as far as feasible with on-the-spot observations. Following this period, each student will be assigned to specific tasks at the home office under a rotating system which will familiarize him with operations in all departments.

Mr. Silverstone said "it should prove especially effective in the motion picture industry, which is on the verge of tremendous expansion and must therefore depend more and more on trained specialists. Incidentally, Mr. Skouras is as optimistic about the outcome as I am. Mr. Skouras, as is well known, has tremendous faith in young people. He believes as I do that new blood, properly developed and guided, is essential to our company's continued strength and future progress."

Columbia Stockholders Will Meet January 21

Columbia Pictures stockholders will meet January 21 to consider a plan for new financing on preferred stock which will be submitted for approval. Columbia has registered with the Securities and Exchange Commission 75,000 shares of cumulative preferred stock, no par value, with non-detachable common stock purchase warrants. The new issues, which will be the first new preferred stock to be issued by Columbia in 10 years, will be used to redeem all outstanding convertible preferred at $53 a share, plus accrued dividends and to increase working capital. Also registered with SEC were 75,000 shares of common, also without par value, for which no dividend rate has been set since the 50 per cent stock dividend in December, 1945.

Columbia has declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock, payable February 15, 1946 to stockholders of record February 1.

I.T.O. of Ohio Will Hold Convention January 22

Industry problems, including film rentals, manpower in theatres, use of local checkers, 16mm competition, audience collections and repeal of the state admissions tax, will be given a thorough airing at the 12th annual convention of the Independent Theatre Owners of Ohio, to be held January 22 and 23 at the Neil House in Columbus.

Preceded by a directors' dinner meeting Monday, January 21, the convention will begin Tuesday with registration. The first business session will be held Tuesday in the junior ballroom. Martin G. Smith, president, will open the session, followed by committee reports, talks on industry matters and introduction of visiting guests.

Radio Belongs to People: Durr

Radio in the U. S. belongs to the people and those licensed to use radio facilities have been directed by Congress to operate their stations in the public interest, Clifford J. Durr of the Federal Communications Commission, said Monday night. He addressed the Religious Radio Workshop sponsored by the Joint Radio Committee of the Congregational Christian, Methodist and Presbyterian USA churches on "The Social Significance of Radio" at a dinner at the Gramercy Park Hotel, New York.

Mr. Durr outlined six principles for the operation of radio in the U. S. in the future. Speaking of FM applications filed with the FCC, he pointed out that at the last tabulation "nearly 70 per cent were from present standard broadcasting licensees. Of the remainder, about 15 per cent were from newspapers, leaving only 15 per cent from newcomers affiliated neither with existing radio stations nor newspapers."

Of the 100 channels allocated by the FCC for FM broadcasting, "20 have been set aside for the use of non-profit educational institutions," he said.

MGM Sets Five in Fifteenth Block

MGM's next group, its 15th block, will consist of five pictures to be released during January and February, according to an announcement by the company.

Leading the new group will be the Technicolor musical "The Harvey Girls," which stars Judy Garland. The picture was produced by Arthur Freed, with George Sidney directing. Next is "Portrait of Maria," staring Dolores Del Rio.

The third in the group is "Up Goes Maisie," starring Ann Sothern and George Murphy. George Haight produced, and Harry Beaumont directed. Next is "A Letter for Evie," with Marsha Hunt and John Carroll. The producer is William H. Wright. Jules Dassin directed.

Finally is "The Sailor Takes a Wife," starring Robert Walker with June Allyson.

Chabrier in U. S. As Liaison for RKO-Pathe Deal

Jacques Chabrier, American representative of Pathe Cinema of France, arrived in New York last week to open offices in the RKO home office. He will serve as liaison between Pathe and RKO in the production - distribution deal announced last March by Phil Reisman, vice-president and foreign sales manager for RKO.



Jacques Chabrier

According to the original announcement, RKO has concluded a deal with Pathe Cinema for the production of pictures in France and the exhibition of French films in other countries, notably South, Central and North America.

Mr. Chabrier, in America to begin the program, brought six French pictures to show RKO executives. Later he will receive 10 or 12 additional films. No decision has been made as to which will be distributed by RKO or whether they will be subtitled or dubbed.

February 1 Mr. Chabrier will consult with production heads in Hollywood on French production. He believes the interchange of American and French directors and actors may be arranged. However, initial plans call for French personnel making each film in English and French versions.

Kupper Announces Three 20th-Fox Promotions

Following Bryan D. Stoner's promotion to district manager under Herman Wobber, western sales manager in San Francisco, William J. Kupper, general sales manager of 20th Century-Fox, has announced other promotions in the company's branches. Harold L. Beecroft, formerly manager of the Milwaukee exchange, has been appointed manager of the Dallas exchange. Vincent J. Dugan, former salesman in the Salt Lake City branch, has been promoted to manager of the Denver exchange, and J. M. Podoloff, manager of the Minneapolis exchange prior to entering the Navy, has been named manager in San Francisco.

Legion of Decency Reviews Two New Productions

The National Legion of Decency reviewed two new productions this week. "My Reputation" was placed in Class A-II, unobjectionable for adults. "Scarlet Street," which has been banned by the New York Censor Board, was placed in Class B, objectionable in part.

Three Companies Set Sales Meets; Two Conclude

During the remaining weeks of January Paramount will conduct four divisional sales meetings, Universal Pictures will hold three regional sessions, and Universal International Films, Inc., will hold its first post-war foreign sales convention. Recently Republic and 20th Century-Fox concluded sales meetings.

Four divisional sales meetings to discuss current conditions and forthcoming product have been set by Charles M. Reagan, Paramount vice-president in charge of sales. Attending at the divisional centers will be a home office contingent headed by Mr. Reagan, and including Claude Lee, Oscar Morgan, Curtis Mitchell, C. J. Scollard, Joseph Walsh and Fred Leroy.

Representing the exchanges in the divisions will be the branch managers, district managers, the newly-appointed office managers and members of the 1945 100 Per Cent Club.

Schedule of Meetings

Schedule of the meetings is: western, January 21-23, Brown Palace, Denver; central, January 24-26, Congress Hotel, Chicago; eastern, January 28-30, Statler Hotel, Washington; New York and southern division, January 31, February 1 and 2, at the Hotel Pierre, New York.

From January 15 to 21 Universal International Films, Inc., will hold its first post-war foreign sales convention in Hollywood at the Ambassador Hotel. Every Universal manager from Latin America and the British West Indies will attend. Joseph H. Seidelman, president, is in Hollywood arranging the meeting.

Meanwhile, W. A. Scully, vice-president and general sales manager of Universal Pictures, has scheduled a series of regional meetings to fashion sales policies for the release of six English pictures from J. Arthur Rank. The first of the meetings was to take place at the home office, January 10-12. The second will be held in Chicago, January 13-15, and the third will be held in San Francisco January 18-20.

Republic Ends Session

Last week Republic completed its two-day sales conference at the home office in New York. James R. Grainger, executive vice-president and general sales manager, met with representatives for the eastern and New England sales districts, and discussed the company's two current big-budget releases, "Dakota" and "Mexicana," other forthcoming productions and the promotional campaigns which will launch a series of Magnacolor Westerns.

In Chicago 20th Century-Fox concluded its two-day midwest sales meeting at the Blackstone Hotel January 5. W. C. Gehring, western sales manager, presided.

LATE REVIEW

Because of Him

***Universal* — Deanna Durbin Comedy**

Although Deanna Durbin sings three songs in the course of this comedy, music is sharply subordinated to humor throughout, and Charles Laughton, portraying with impressive virtuosity a Broadway star in the Hamlet tradition, shoulders the burden of the entertainment in a brilliant performance. With Franchot Tone's romantic lead likewise subordinated, the film calls for billing as a comedy of the first water rather than as a musical. It's satisfying merchandise and its future appears assured.

Miss Durbin enters the picture as a waitress who, seeking a stage career, represents herself to Laughton's producers as the star's protege. She is successful in her masquerade until the actor unexpectedly returns to the city from a vacation, and circumstances thereafter impel him to conspire in the pretense, over the protests of his playwright. After she has scored an opening-night hit, opportunity comes for him to send her to the arms of her true love.

Although the outline is familiar, complications are fresh and amusing. In contrast to the earlier Durbin pictures, the star's songs are handled here as incidental business, not as production numbers, and it is as actress rather than as singer that she appears. In common with Tone and the other players, she bears up well under the almost unfair competition imposed by the smashing Laughton characterization.

Felix Jackson produced the picture with a fine sense of values, and Richard Wallace's direction is virtually flawless. Edmund Beloin's screenplay, based on an original story by himself and Sig Nerzig, unfolds smoothly and with well timed changes of pace.

Previewed at studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, January 18, 1946. Running time, 86 min. PCA No. 11316. General audience classification.
Kim Walker.....Deanna Durbin
Paul Taylor.....Franchot Tone
Sheridan.....Charles Laughton
Nora.....Helen Broderick
Stanley Ridges, Donald Meek, Charles Halton, Regina Wallace, Douglas Wood

20th Century-Fox to Use Confidential Reports

Twentieth Century-Fox will use Confidential Reports for the checking of its percentage engagements, starting February 1, Tom Connors, 20th Century-Fox vice-president in charge of distribution, announced last weekend. The decision to join Confidential Reports, Mr. Connors said, was made following a survey of the latter's checking operations. The company became the sixth distributor to use Confidential Reports' services; the other five are Columbia, Paramount, Universal, RKO Radio and United Artists.

Sileo Adds Two Partners

Jimmy Sileo, of Cosmo Sileo, industry photographers, has announced that two of his employees, Henry Rapisarda and Ben Mancuso, have been made partners.

Goldhar and Orr Named to UA Sales Positions

Jack Goldhar and Maury Orr have been appointed, respectively, eastern and western sales manager of United Artists, it was announced Tuesday by J. J. Unger, general sales manager of the company.



Jack Goldhar



Maury Orr

Mr. Goldhar, former district manager, joined United Artists as salesman in the Detroit exchange in 1924. He was promoted to branch manager the following year and became district manager in 1927. Born in Toronto in 1898, he attended the Wellesley School and Jarvis Collegiate in that city.

Mr. Orr, former Cleveland branch manager, joined United Artists as salesman in the New York exchange in 1941 after working for Warner Brothers in Boston. In 1943, he was made Cleveland branch manager.

In the realignment of the executive posts in the company's sales organization, C. W. "Ching" Allen, former branch manager of U. A.'s Atlanta exchange, has been elevated to Prairie District manager in charge of Omaha, Kansas City and St. Louis exchanges. Henry G. Krumm succeeds Mr. Allen as branch manager in Atlanta.

Morris Dudelson, former Detroit manager, succeeds Mr. Goldhar as district manager in charge of the Detroit, Cleveland, Cincinnati and Pittsburgh exchanges. Sidney J. Bowman, Detroit salesman, takes over Mr. Dudelson's duties as branch manager in Detroit.

William Shartin, former Pittsburgh branch manager, has been named Mr. Orr's successor as Cleveland branch manager.

PRC Names Three to Publicity Department

Arnold Stolz, director of advertising and publicity for PRC, announced the addition of three to his staff. George Fraser will handle newspaper and trade paper contacts. Dena Reed will be New York fan magazine contact and John Strauss will be assistant to Robert Goodfried in Hollywood. Mr. Fraser, an army veteran, has been a publicist with Paramount, Twentieth Century-Fox, Columbia and RKO Radio.



11st TOP MUSICAL OF 1946!

COLUMBIA'S

SILVER ANNIVERSARY

1946













In the magazines that are read most

Tat's and Spat's

is advertised to all people who go to motion pictures!



"Love Is A Merry-Go-Round"

Jam-packed with entertainment! Chock-full of talent!



A singing, shining romance... brimming with youth, laughter and song!

Singing star of "Oklahoma!"

COLUMBIA PICTURES presents

TARS and SPARS

HEAR:
"I'm Glad I Waited For You"
*"Love Is A Merry-Go-Round"
"Kiss Me Hello"
and other great song hits!



starring

Alfred DRAKE · Janet BLAIR · Marc PLATT

with SID CAESAR · JEFF DONNELL

Produced by MILTON H. BREN, Lt. Comdr., USCGR

Directed by ALFRED E. GREEN



Produced in cooperation with United States Coast Guard

We Predict

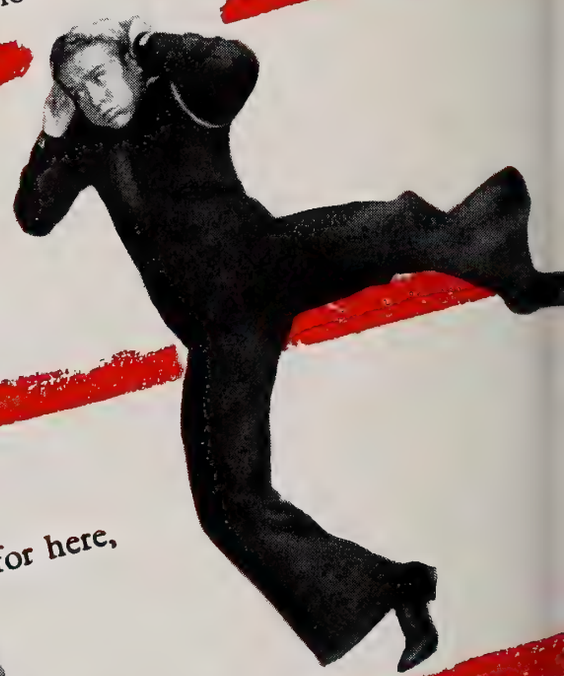


ALFRED DRAKE

singing star of the famed stag
hit, "Oklahoma!" (How they loved his "Oklahoma!" recordin
will score an even greater triumph in his first screen appearan

JANET BLAIR

and her new sweetheart will si
"I'm Glad I Waited For You", "Love Is A Merry-Go-Rou
and "Kiss Me Hello" to the top of your "must hear" list



MARC PLATT

will dance to new dizzy heights
of popularity! You'll hail his incomparable "Dance in a Shooting
Gallery" as the most spectacular of all his triumphs...

SID CAESAR

will be an overnight comedy sensation...for here,
indeed, is the most exciting new personality...
the most richly talented screen discovery
of the year...



We Predict

Tars and Spars

will be one of 1946's outstanding entertainment delights!

THE HOLLYWOOD SCENE

COMPLETED

MONOGRAM
Charlie Chan at Alcatraz
Joe Palooka, Champ

PARAMOUNT
Ladies' Man

REPUBLIC
One Exciting Week
In Old Sacramento

UNIVERSAL
She-Wolf of London
So Goes My Love (Skirball-Manning)

STARTED

PRC
Gentlemen with Guns
Untitled Buster Crabbe

REPUBLIC
Passkey to Danger
Lonely Hearts Club

UNIVERSAL
Cat Creeps
Design for Death

SHOOTING

COLUMBIA
Night Editor
Walls Came Tumbling Down
Jolson Story

MGM
Faithful in My Fashion
But Not Goodbye
Fiesta
Till the Clouds Roll By
Three Wise Fools
Army Brat
The Yearling

PARAMOUNT
California
Searching Wind (Wallis)

RKO RADIO
Crack-Up
Step by Step
Sister Kenny
Notorious
Till the End of Time
Without Reservations (Lasky)

20TH CENTURY-FOX
Strange Triangle
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue

UNITED ARTISTS
Strange Woman (Stromberg)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
Notorious Gentleman

WARNERS
Humoresque
Two Guys from Milwaukee
Beast with Five Fingers
Escape Me Never

38 Features Shooting; Studios Continue Slow

Hollywood Bureau

The first week of the new year brought little change to the Hollywood scene. Production, which had been slow since the start of the holidays, continued so. Seven films were completed during the course of the week, and six others reached camera stages. At the weekend, there were 38 pictures in work.

Of the six new films started, two each were launched by three studios: Republic, Universal and PRC. "Lonely Hearts Club," which Armand L. Schaefer is producing and George Blair directing for Republic, is a comedy starring Jane Withers. Others in the cast include Grant Withers, James Lydon, Johnny Sands, Raymond Walburn, Charles Quigley and Donald Meek.

"Passkey to Danger," which also went before cameras at Republic, is a melodrama whose cast is headed by Stephanie Bachelor, Kane Richmond, Adele Mara and Gregory Gay. William O'Sullivan is the producer; Lesley Selander the director.

Universal Sends Two Melodramas Into Work

Both of Universal's new pictures are melodramas. "The Cat Creeps," which Erle Kenton is directing and which Howard Welsch is producing, has a cast headed by Lois Collier, Noah Beery, Jr., and Fred Brady. Players in "Design for Death" include Martha O'Driscoll, Tom Neal, Donald MacBride and Elisha Cook, Jr. Will Jason is the director; Ben Pivar the producer.

At PRC, the producer-director team of Sigmund Neufeld and Sam Newfield launched a Western, as yet untitled, which stars Buster Crabbe with Al St. John. "Gentlemen with Guns," the fourth in PRC's Cinecolor series starring Eddie Dean, also got under way, with Roscoe Ates in a featured role, and Robert Emmett producing and directing.

Robert Sparks, signed by RKO as an executive producer in a reorganization of that studio's production setup, will supervise the pictures produced by Adrian Scott, William Pereira, Joan Harrison, Warren Duff and Alfred Bloomingdale. Similarly, Jack Gross will supervise the productions assigned to Val Lewton, Harriet Parsons, Bert Granet, Richard Berger, Nat Holt and Eddie Cantor. These two groups will turn out a total of 25 pictures during the coming year.

Additionally, John Houseman, Stephen Ames and Dudley Nichols will make a picture apiece under the direct supervision of Charles Koerner and his general production aide, William Dozier.

The balance of RKO's product for 1946 will be made by Herman Schlom, Leslie Goodwins and George Bilson, working under Sid Rogell, executive producer.

Personnel Intelligence About Hollywood

Islin Auster has joined MGM as assistant to Joseph Pasternak. It will be recalled that the two previously were associated at Universal, where they worked together on "Destry Rides Again." . . . Charles Brackett, who produced "The Lost Weekend," has been given a new long term contract by Paramount. . . . Bella and Sam Spewack, the writers, have been signed by Columbia to write and produce a picture, the title of which has not yet been determined.

William Wilder plans to produce "In His Steps," the religious novel by Charles M. Sheldon which has been a best-seller for many years. . . . Steve Sekely's new producing company, Star Pictures, will make three features during the coming year for Republic release. Barbara Britton and Rudy Vallee will be co-starred in the first of these. Titled "The Fabulous Suzanne," it's a comedy about a girl gifted with phenomenal luck at gambling.

Archbishop Francis J. Spellman's article, "Risen Soldier," has been acquired by MGM, and will be used as the basis for a film starring Van Johnson, one of the winners of the 1945 MOTION PICTURE HERALD-*Fame* Money-Making Stars poll. . . . "Jonathan Wild," the classic by Henry Fielding which relates the adventures of a scoundrel of the reign of Charles II of England, has been added to Paramount's 1946 production schedule.

Saville to Direct Metro's "Green Dolphin Street"

Victor Saville, recently signed to a new contract by MGM, will direct "Green Dolphin Street," based on the novel by Elizabeth Goudge which was the winner in the studio's first annual $200,000 prize story contest. . . . Sol Lesser has acquired the screen rights to James Norman Hall's book, "Lost Island," and will produce the picture late next summer. . . . E. D. Leshin has borrowed the writing team of Robert Lees and Fred Rinaldo from Paramount to do the original story and screenplay for Leshin's first independent production.

Charles Lamont will direct "Love Takes a Holiday," in which Joan Davis and Jack Oakie will co-star for Universal. . . . Dorothy Lamour has signed a contract whereby she will make one picture annually for RKO Radio. The contract, which runs for five years, will not take effect until 1948, upon the expiration of the actress' current contract with Paramount.

MGM Signs Musical Star To Long Term Pact

Patricia Marshall, singing star of the Broadway musical, "The Day Before Spring," has been signed to a long term contract by MGM. She will report to the studio next summer. . . . James Gleason and Edward Everett Horton have been engaged for comedy roles in Columbia's "Down to Earth," Technicolor fantasy starring Rita Hayworth. . . . Preston Sturges has purchased the screen rights to "La Banque Nemo," by the French playwright Louis Verneil. . . . William S. Holman, newly appointed treasurer and general manager for Robert Riskin Productions, has taken over his duties at California studios, and is preparing for the production of "The Magic City," first of three films scheduled by the company for 1946.

FLASH!...

"THE BELLS OF ST. MARY'S," in its fourth week at Radio City Music Hall, has set a new all-time high box-office record. Never before have such tremendous crowds tried to get into the world's largest theatre, which broke all precedent by opening its doors at 7.30 A. M. All week long squads of police were kept busy forming double and triple lines, which at times stretched as much as FOUR BLOCKS from the entrance to the theatre. Thousands upon thousands were turned away in a week that has made new theatre history!

BULLETIN

TERRIFIC EVERYWHERE! . . . Biggest Holiday Week on record reported from Woods, CHICAGO—Keith, BOSTON—Palace, MILWAUKEE—Hippodrome, CLEVELAND—Orpheum, DENVER—Orpheum, KANSAS CITY—Orpheum, NEW ORLEANS—Brandeis, OMAHA—Keith, WASHINGTON—Palace, STAMFORD—Uptown and Rialto, SALT LAKE CITY—Orpheum, DES MOINES—Keith, LOWELL—Albee, PROVIDENCE—Orpheum, SIOUX CITY—Keith, DAYTON. . . . New highs assured from openings at Pantages and Hillstreet, LOS ANGELES—Golden Gate, SAN FRANCISCO—Century, BUFFALO—Hippodrome, BALTIMORE—Palace, CINCINNATI—Palace, COLUMBUS—Orpheum, MINNEAPOLIS—Orpheum, ST. PAUL—State, OKLAHOMA CITY—Palace, ROCHESTER—Keith, SYRACUSE—Astor, READING—Senate, HARRISBURG—and more than a dozen other spots!

A Rainbow Production released through RKO Radio Pictures.

"BELLS" BREAKS MUSIC HALL RECORD!

Frank Vreeland Publicist, Dies

Frank Vreeland, 55, author, publicist and picture and theatre critic, died in Norwalk, Conn., Sunday, January 6, two days after he had resigned from the publicity staff of United Artists to collect the unpublished writings of the late Robert Benchley.

A native of Brooklyn, Mr. Vreeland became a New York newspaperman after his graduation from college and soon interested himself in motion picture and dramatic criticism. He was an assistant to the late Alexander Woollcott on *The Sun* and was a picture critic for *The New York Herald* and dramatic critic on the *New York Herald Tribune* and *New York World-Telegram.*

In 1930 he joined Paramount Pictures' publicity department and then served on Paramount's editorial board on the west coast. At one time he worked at adapting Hollywood scripts for amateur use.

During the war he produced documentaries for the Office of War Information and assisted in publicizing various War Bond drives. He joined United Artists five and a half months ago.

He is survived by his mother, his wife and a brother. Services were held Wednesday at Westport, Conn., his home.

"Slim" Summerville, Veteran Comedian and Director

George J. Summerville, known to a generation of theatre-goers as "Slim" Summerville, died January 5 at his Laguna Beach home, California. He was 54 years old.

One of the screen's few veteran comedians, Mr. Summerville began his career in 1913 as one of Mack Sennett's original Keystone Kops. From then until the time of his death he was steadily before the cameras. It is estimated that he appeared in approximately 630 pictures, usually in comedy roles, but infrequently, as in "All Quiet on the Western Front," in a serious role.

Tall and thin, relying on blank stares and understatement for comic effect, Mr. Summerville was perhaps most popular when, during the 1930's, he teamed with Zasu Pitts for a series of comedies. Services were held at Laguna Beach Tuesday.

Cockerline Was Portland Exhibitor 20 Years

Kenneth W. Cockerline, 46, theatre owner and operator in Portland, Ore., for 20 years, died last Friday at the Good Samaritan Hospital there as a result of a heart attack. At the time of his death, Mr. Cockerline was operator of the Moreland theatre and recently was reappointed to the city's Motion Picture Censor Board. A graduate of the University of Oregon, he also was a charter member of the Moreland-Sellwood Lions Club. He is survived by his widow, Geneva, a brother, Harold, and a sister, Mrs. Will Barker.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 37—Truman appeals to public on reconversion. . . . World events: Byrnes home from Moscow, Patton buried, seven saved in mine disaster. . . . Bomb in Croyden, England, removed. . . . La Guardia leaves office. . . . Adm. Halsey joins "Saints and Sinners." . . . Parade of Roses. . . . Lew Lehr hails the New Year. Mummers parade in Philadelphia. . . . Football: Rose, Cotton, Sugar and Orange Bowl games.

MOVIETONE NEWS—Vol. 28, No. 38—General Marshall in China. . . . Homma on trial. . . . U. S. troops in Tokyo. . . . Vet and wife find rooms with Ohio Governor. . . . 'Teen-age bathing girls in Florida. . . . Sports: Blanchard wins trophy. . . . Motorcycle racing. . . . Ski train. . . . Ski jump. . . . Bob sledding. . . . New stars at Milwaukee zoo.

NEWS OF THE DAY—Vol. 17, No. 235—Truman seeks public aid. . . . "Bull" Halsey rides again. . . . LaGuardia out as Mayor. . . . First post-war Rose Tournament. . . . Bowl game grid thrills: Pasadena, New Orleans, Miami.

NEWS OF THE DAY—Vol. 17, No. 236—Paratroopers home with triplets as mascots. . . . General Marshall in China. . . . U. S. warships brave gales to bring G. I.'s home. . . . Bathing "beauts" and suits in fashion preview. . . . Vienna motor-bike marathon. . . . Ski trains. . . . First winter tourney.

PARAMOUNT NEWS—No. 38—Twenty-four dead in mine disaster. . . . New York changes mayors. . . . Soldier's dog waits two years for him. . . . General Patton buried. . . . Truman addresses nation. . . . 1946 Bowl games: Cotton, Rose, Sugar, Orange.

PARAMOUNT NEWS—No. 39—1945, Year of Victory. . . . 1946, the Search for Peace.

RKO PATHE NEWS—Vol. 17, No. 40—Delegates depart for UNO. . . . Truman reports to nation. . . . Patton buried. . . . LaGuardia replaced by O'Dwyer. . . . "Saints and Sinners" and Halsey. . . . Alabama tops Trojans in Rose Bowl.

RKO PATHE NEWS—Vol. 17, No. 41—General Homma on trial. . . . Embassador Marshall in China. . . . G. I.'s fraternize with Tokyo girls. . . . Canada court dooms Nazi killer. . . . New York welcomes 82nd Airborne Division. . . . Last Jap war captives leave U. S. . . . G. I.'s at Vienna watch motorcycle race.

UNIVERSAL NEWS—Vol. 18, No. 465—Truman asks confidence in U. S. future. . . . Merry-making Mummers. . . . Adm. Halsey joins "Saints and Sinners." . . . Floods rage through Northwest. . . . Football: Tournament of Roses, Orange Bowl.

UNIVERSAL NEWS—Vol. 18, No. 466—Marshall to aid Chinese unification. . . . Fast count for G. I. Joe. . . . Fighting Tigers. . . . Paratroopers home with triplets. . . . Jap prisoners shipped from U. S. . . . Yanks get acquainted in Nippon. . . . Viennese turn to sports. . . . Ski hero honored.

Maurice A. Kashin, 64, Pioneer Showman, Dies

Maurice A. Kashin, 64, one of the veterans of the industry, died in New York December 30 at Mt. Sinai Hospital. Entering the industry in the peep-show and nickelodeon days, he was active for many years in theatre management. He operated the old Broadway theatre, New York, which has since been torn down, and also operated the Kashin, Midway and Holman theatres in Montreal. With Jack Cohn he produced and directed one of the screen's first short subjects and wrote articles for MOTION PICTURE HERALD on the psychology of lobby display. He is survived by his widow, Rose, two sons, Gordon and Lee, and two daughters, Mrs. Bella Rodman and Mrs. Lily Brown.

Donald Douglas

Donald Douglas, 40, film character actor, died at Cedars of Lebanon Hospital, Hollywood, December 31. The London-born actor was featured in several Broadway musicals. He entered motion pictures in 1937. Among the films in which he acted were: "Murder My Sweet," "Tall in the Saddle," "Sabotage" and "Appointment in Berlin."

Conroe Reviews "Scarlet Street"

Dr. Irwin A. Conroe, acting director of the Motion Picture Division of the New York State Education Department, Thursday was to review Universal's "Scarlet Street," which had been refused a license for exhibition by the State Board of Censors.

The picture, dealing with illicit love and a murderer not brought to justice, was banned under section 1082 of the New York State Education Law, according to a notice received by Universal last Friday.

Dr. Conroe pointed out that he had the sole authority to reverse or approve the decision of the Censor Board, or to order eliminations or take other action. After that, if the distributor is still not satisfied, an appeal may be made to the State Commissioner of Education and even carried beyond that office to the courts.

The National Legion of Decency in its classification of films for the week of January 10, gave the picture a "B," or "Objectionable in Part," rating because it contained "suggestive dialogue, costumes and sequences."

Westinghouse Offers Book On Theatre Illumination

An illustrated book on theatre illumination, containing 26 pages of plans and specifications, has been published by the Westinghouse Lamp Division. According to an announcement in the Better Theatres Section of this issue, the book has been compiled for free distribution to theatres on request. Printed in two colors, the 32-page book includes, besides the plans for various theatre lighting schemes, six pages describing the circline and slimline lamps as well as the established types of filament and fluorescent lamps.

Howard S. Clemmer

Dr. Howard S. Clemmer, 70, retired dentist and pioneer theatre operator of Spokane, Wash., died of a heart attack at his home there January 5. He is survived by a son, John H., and a daughter,

Will Gordon

Will Gordon, 48, amusement editor of the New York *Morning Telegraph,* died January 6 at his home in Huntington, L. I. He had been associated with the theatre section of the newpaper business for 30 years.

Frank Albert Mann

Frank Albert Mann, 58, owner of the Princess theatre, Rockville, Conn., died January 2 following a short illness. He is survived by his widow, daughter, two brothers and two sisters.

Winnie A. Erwin

Winnie A. Erwin, 64, who before his retirement in 1941 managed theatres in Du Quoin, Benton and Marion, Ill., died December 30 at his home in Du Quoin.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ESCAPE IN THE FOG: Otto Kruger, Nina Foch—We did the average Sunday midnight show business with this. Played Sunday, Dec. 23.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

OUTLAWS OF THE ROCKIES: Charles Starrett, Tex Harding—These Westerns with music are excellent. Well made, good singing and enjoyed by those that came. Book it, if you play Westerns. Played Sunday, Monday, Dec. 16, 17.—M. L. London, Gem Theatre, East Boston, Mass.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Too cold to judge picture from attendance standpoint. Business only fair. Picture has plenty of comedy. Most exhibitors will find it satisfactory. Played Monday, Tuesday, Dec. 17, 18.—M. Bailey, Strand Theatre, Dryden, Ont.

THE TRUE GLORY: Documentary—Very interesting documentary film. Should be shown in all schools. Played Friday, Saturday, Dec. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif.

Metro-Goldwyn-Mayer

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Good enough entertainment. Pleased most of them. Average business both days. Played Friday, Saturday, Dec. 21, 22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Our customers enjoyed this picture a lot. The kids are fine and Robinson surprisingly good in this type picture. Nice entertainment. Played Sunday, Monday, Dec. 16, 17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

SON OF LASSIE: Peter Lawford, Donald Crisp—Swell picture. Less than average business, due to bad weather. Played Sunday, Monday.—W. O. Woody, Stockton Theatre, Stockton, Mo.

SON OF LASSIE: Peter Lawford, Donald Crisp—This picture is a top picture and will do well any place. It has some of the best scenery you will ever see in any picture. The public will rave about it, and Mr. Exhibitor should make some money. Played Thursday-Saturday, Dec. 13-15.—M. Bailey, Strand Theatre, Dryden, Ont.

VALLEY OF DECISION: Greer Garson, Gregory Peck—This was indeed an excellent production. Business was not very good here as the picture is not exactly suited for our trade. Played Sunday, Monday, Dec. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Calif.

VALLEY OF DECISION: Greer Garson, Gregory Peck—What a treat for patrons and exhibitors. It makes a fellow feel good when he has something big with class. This one is box office.—M. Bailey, Strand Theatre, Dryden, Ont.

Monogram

DILLINGER: Lawrence Tierney, Edmund Lowe—This will still do some business. A very good show. Played Friday, Saturday, Dec. 28, 29.—H. Covi, Covi Theatre, Herminie, Pa.

UNKNOWN GUEST: Victor Jory, Pamela Blake—I booked this with a big musical, and it proved to be very interesting. It is O.K. You won't sleep on this, as it is fast, not tiresome. If my friend, Steve Broidy, reads this I wish he would change his mind and keep the original title of "Glamour Girl" instead of "Suspense." Just a friendly bit of advice, Stevie. That is my own opinion. Played Tuesday-Thursday, Nov. 13-15.—M. L. London, Gem Theatre, East Boston, Mass.

Paramount

LOVE LETTERS: Jennifer Jones, Joseph Cotten—The women raved about this picture and Jennifer Jones. And the men liked it, too. Different type of story and interesting. Normal holiday business. Played Tuesday, Wednesday, Dec. 25, 26.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

A MEDAL FOR BENNY: Dorothy Lamour, Arturo de Cordova—Played this late to an above average Sunday crowd. Played Sunday, Dec. 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MURDER, HE SAYS: Fred MacMurray, Helen Walker—This is a good hillbilly comedy, but the title kept them away and business was only fair. It's the same kind of stuff Harold Lloyd used to make. Played Wednesday, Thursday, Dec. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

MURDER, HE SAYS: Fred MacMurray, Helen Walker—This one really made my Sunday crowd gay. It went over, even if Fred MacMurray is on the way down. Why doesn't he get better roles, as he is certainly capable. Played Sunday, Dec. 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PRC

DEAD END: Humphrey Bogart, Dead End Kids—Just the average midweek run. Played Wednesday, Thursday, Dec. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

THE GREAT MIKE: Robert Henry, Stuart Erwin—This picture is O.K. I can recommend this feature to all small theatres, especially in neighborhood towns. This picture is really above average. Played Sunday, Monday, Nov. 25, 26.—M. L. London, Gem Theatre, East Boston, Mass.

MINSTREL MAN: Benny Fields, Gladys George—I always thought this company could not make a good picture, but they really came through. This picture is worthy of a major company signature. Good luck to this company, and give us more like this. Benny Fields is great. Played Sunday, Monday, Dec. 24, 25.—Bernard J. Stevens, New Astor Theatre, East Hartford, Conn.

Republic

BELLS OF ROSARITA: Roy Rogers, Gabby Hayes—Rogers is always good and always pleases my paying customers. Hit some terrible weather with this one and it did below average. No fault of the picture, however. Played Thursday-Saturday.—W. O. Woody, Stockton Theatre, Stockton, Mo.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—Pleased everyone, even the few "Western haters" and they were nice enough to tell me how good it was, and how they liked it. Played Tuesday, Wednesday.—W. O. Woody, Stockton Theatre, Stockton, Mo.

HIDDEN VALLEY OUTLAWS: Bill Elliot—Used on double bill with fair results. Played Friday, Saturday, Dec. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif.

MARSHAL OF LAREDO: Bill Elliott, Bobby Blake—I never have to worry about audiences being satisfied as to entertainment when I play Red Ryder Westerns. Full of action, excellent direction, not a dull moment, no tedious dialogue. Played Sunday, Monday, Nov. 18, 19.—M. L. London, Gem Theatre, East Boston, Mass.

RKO Radio

MAN ALIVE: Pat O'Brien, Ellen Drew—No good. Not a particle of entertainment in this picture. Just as poor a picture as I ever saw. Business very poor the second night. Played Friday, Saturday, Dec. 14, 15.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

Twentieth Century-Fox

BULL FIGHTER: Laurel and Hardy—My folks like them once in a while. Not too often.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

CALL OF THE WILD: Clark Gable, Loretta Young—It's an oldie, but it sure shows to good advantage when compared to most of the new pictures. Played Thursday-Saturday.—W. O. Woody, Stockton Theatre, Stockton, Mo.

DIAMOND HORSESHOE: Betty Grable, Dick Haymes—Another of 20th Fox's big color musicals. Pleased the customers. That is, the customers who could skate—roads impassable. Played Sunday, Monday.—W. O. Woody, Stockton Theatre, Stockton, Mo.

DOLLY SISTERS: Betty Grable, June Haver—Betty Grable has always been my best box office attraction. Bad weather hurt us on this one, but I believe it is her best yet. Played Wednesday, Thursday, Dec. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Ran this for my Christmas Day picture, and it was well received. We need more of this type entertainment. Facts and not all propaganda. Played Tuesday, Dec. 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FALLEN ANGEL: Alice Faye, Dana Andrews—Our patrons did not care for this slow moving, rather unwholesome drama. Sorry we showed it on Sunday. Business way off Monday night. Played Sunday, Monday, Dec. 23, 24.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Excellent!—Sammie Jackson, Jackson Theatre, Flomaton, Ala

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Good picture. Suits the younger set. Business fair, considering cold and stormy weather. Played Thursday-Saturday, Dec. 13-15.—M. Bailey, Strand Theatre, Dryden, Ont.

STATE FAIR: Jeanne Craine, Dick Haymes—This one played to above average crowds and is just what we small town exhibitors need. A fine Technicolor film that 20th Century-Fox is famous for. More of this, please.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

STATE FAIR: Jeanne Crain, Dick Haymes—A fine musical show in Technicolor. Should draw and please anywhere. Charley Winninger almost stole the show from the youngsters. I knew him when he had a stock company out in Wausau, Wis., 40 years ago. Played Sunday, Monday, Dec. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—I have no desire to qualify as a Quiz Kid, but if you are asking me, the answer is "to the poorhouse." A waste of film. Twentieth-Fox gets good money for this stuff, too. Shelve it. Played Sunday, Monday, Dec. 23, 24.—R. Covi, Covi Theatre, Herminie, Pa.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Very good "B" picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

United Artists

DARK WATERS: Merle Oberon, Franchot Tone—A fair mystery picture which failed to draw film rental. Played Tuesday, Dec. 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE GREAT JOHN L.: Greg McClure, Linda Darnell—This picture didn't go over very good with us. Played Monday, Tuesday, Dec. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Universal

BAD MEN OF THE BORDER: Kirby Grant, Armida—All Universal Westerns are well liked. Fuzzy Knight good. Grant doesn't seem to be too good, but perhaps he'll improve.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Westerns always go over with the children on

(*Continued on page* 48)

Another "NEVER-BEFORE" from the SHOWMANSHIP COMPANY

RKO's PIC-TOUR OF THE MONTH

This sensational pre-selling campaign!

FULL-PAGE ads every month in both Life and Woman's Home Companion — two of America's top-circulation magazines . . .

— selling pictures to millions MONTHS AND MONTHS in advance of release — advertising them while still in the shooting and cutting stages . . .

— strikingly NOVEL designs and text, publicizing *several* big coming productions in each ad . . .

— creating a tremendous market and building up to the REGULAR national magazine campaign!

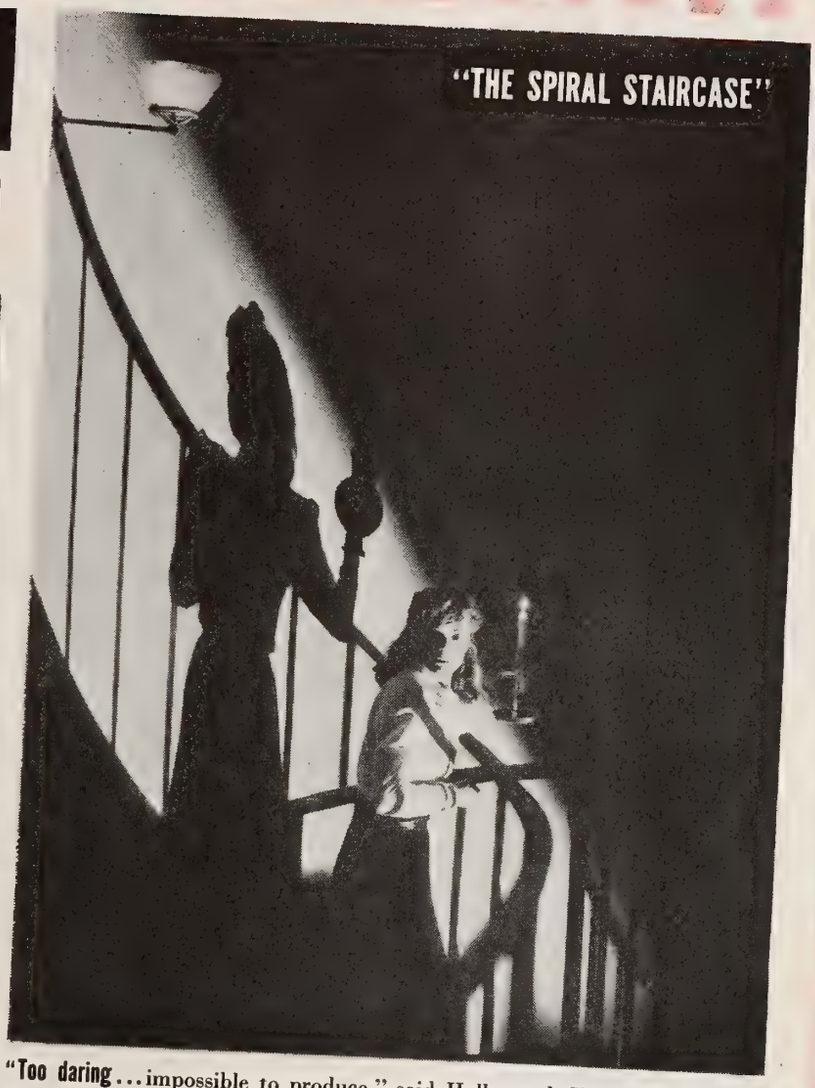
Ad No. 2 of the series, appearing in Dec. 31st issue of Life, and Feb. issue of Woman's Home Companion. Watch for future ads each month.

RKO's PIC-TOUR OF THE MONTH

Hollywood at work... Big stars caught off-guard between scenes... Big stars before the cameras.



So neat, so sweet, so indiscreet, GINGER ROGERS sings love ballad to her little dog in this scene from SAM WOOD's "Heartbeat." The lyrics are meant for the ears of her French sweetheart, JEAN PIERRE AUMONT *(offstage)*. A Hakim-Wood Production, released through RKO.



"Too daring... impossible to produce," said Hollywood. Yet, here it is, filmed in all its gripping fascination. The role they said no star could play is brilliantly played by DOROTHY McGUIRE in RKO's "The Spiral Staircase," co-starring GEORGE BRENT, ETHEL BARRYMORE.



Modern Marriage. Head over heels in love, up to their necks in trouble, are newlyweds, JOAN FONTAINE and MARK STEVENS, shown in scene from RKO's "From This Day Forward." The film humorously depicts the trials and tribulations of a couple caught in today's whirl.



Year's most eagerly-awaited film, "The Bells of St. Mary's," glows with the illustrious talents of three current Academy Award Winners, BING CROSBY, INGRID BERGMAN, producer-director LEO McCAREY, shown with their Oscars. A Rainbow Production, released through RKO.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

(*Continued from page* 45)

weekends. Double billed this with "Chicago Kid." Played Friday, Saturday, Dec. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

RIVER GANG: Gloria Jean, John Qualen—Nice little show which pleased on Friday-Saturday. Played Friday, Saturday, Dec. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

STRANGE AFFAIR OF UNCLE HARRY: George Sanders, Ella Raines—Fair. It didn't make the guarantee.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Played this late, but wish I had never played it. This was really poison at the box office, and I'm not trying to be funny. Played Thursday, Friday, Dec. 13, 14.—R. Covi, Covi Theatre, Herminie, Pa.

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Strictly a weak picture for my town. Cagney's poorest picture.—W. O. Woody, Stockton Theatre, Stockton, Mo.

MILDRED PIERCE: Joan Crawford, Jack Carson—After seeing "Mildred Pierce" I think she deserves an Oscar for the best actress of the year. This is a great picture and certainly will keep your audience spellbound. I hope Warner Bros. will give Joan another role equally as good as "Mildred Pierce." Played Monday, Tuesday, Dec. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PILLOW TO POST: Ida Lupino, Sidney Greenstreet—A good comedy, but not a big picture by any means. Just a good little comedy. Played Sunday, Monday.—W. O. Woody, Stockton Theatre, Stockton, Mo.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—This picture was a very pleasant surprise. Miss Lupino was even more so. There was never a dull moment and the audience was laughing all through the picture. Played Wednesday, Thursday, Dec. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—The small towns playing this picture will find it a terrific flop. The picture is 30 minutes too long. After two hours the public starts walkout, and how they go. The picture is classed too high, and I call it "Razzberry in Blue," at the box office, but it may go well in the city.—M. Bailey, Strand Theatre, Dryden, Ont.

TORRID ZONE: James Cagney, Ann Sheridan—After my patrons sit through and appreciate a great picture like "Torrid Zone," and later have to be tortured with a major dialogue feature for the second half of the bill, I don't blame them for walking out. Played Friday, Saturday, Dec. 14, 15.—M. L. London, Gem Theatre, East Boston, Mass.

Short Features

Columbia

SHE SNOOPS TO CONQUER: Vera Vague—Good two-reeler. There's a kid in this that has a strong resemblance to Mickey Rooney. Would like to see him again, Columbia.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

JASPER'S BEANSTALK: George Pal Puppetoons—Very good cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Universal

THE LOOSE NUT: Lantz Color Cartunes—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Warner Bros.

BUSY BAKERS: Blue Ribbon Hit Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

LAW OF THE BADLAND: Featurette—Very good short. They call Custer a Colonel in this. I thought he was a General! Or am I wrong?—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Later Sunday Closings

Theatres in New Britain, Conn., are now permitted to be open on Sundays from 1 to 11:30 P.M. instead of the former 2 to 10:30 P.M. hours.

Short Product in First Run Houses

NEW YORK—Week of January 7

CAPITOL: Golden Hunch ..... ***MGM***
Getting Glamour ..... ***MGM***
Feature: They Were Expendable ..... MGM

CRITERION: People on Paper ..... ***MGM***
Community Sing, No. 4 ..... ***Columbia***
UNRRA Reports to U. S. ..... ***WAC***
Feature: What Next, Corporal Hargrove? .. MGM

GLOBE: Nasty Quacks ..... ***Vitaphone***
Feature: Johnny Angel ..... RKO

HOLLYWOOD: Hare Tonic ..... ***Vitaphone***
Arabians in the Rockies ..... ***Vitaphone***
UNRRA Reports to U. S. ..... ***WAC***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Running the Team .. ***Paramount***
UNRRA Reports to U. S. ..... ***WAC***
Feature: Stork Club ..... Paramount

RIALTO: Symphony Hour ..... ***RKO***
Flicker Flashbacks, No. 1 ..... ***RKO***
Feature: House of Dracula ..... Universal

RIVOLI: Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: The Exterminator ..... ***20th Cent.-Fox***
Time Out for Play ..... ***20th Cent.-Fox***
Justice Comes to Germany (March of Time) ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

STRAND: Lyin' Mouse ..... ***Vitaphone***
Sports Go to War ..... ***Vitaphone***
Feature: San Antonio ..... Warner Bros.

CHICAGO—Week of January 7

APOLLO: Wild and Woolfy ..... ***MGM***
Feature: Confidential Agent ..... Warner Bros.

GARRICK: A Self-Made Mongrel .. ***Paramount***
Feature: And Then There Were None ***20th Cent.-Fox***

ORIENTAL: Lyin' Mouse ..... ***Vitaphone***
If a Body Meets a Body ..... ***Columbia***
Feature: Whistle Stop ..... United Artists

ROOSEVELT: Nasty Quacks ..... ***Vitaphone***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Quiet, Please ..... ***Vitaphone***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: The Eyes Have It ... ***MGM***
Feature: They Were Expendable ..... MGM

Golden Production Opens In Chicago February 7

"Breakfast in Hollywood," Golden production starring Tom Breneman, will have its world premiere at the Oriental theatre, Chicago, February 7. Mr. Breneman, creator of the radio program from which the United Artists film has been adapted, will appear in person at the theatre with members of his radio troupe. Also attending will be Sam Dembow, president of Golden Pictures, Edward A. Golden, chairman of the board and Robert S. Golden, who produced. The host of the "Breakfast" show which originates in Hollywood and is heard daily over the American Broadcasting Company network, will make personal appearances in a number of key cities. Pre-release engagements for the film have been set in the west, midwest and southwest, prior to its national release February 22.

Fail to Reach Agreement On Paramount, Universal

Jack Kirsch, representing 97 independent member theatres of Allied of Illinois Booking and Buying Combine, had failed by January 1 to reach an agreement with Paramount and Universal on the new season's product, it was reported from Chicago. Paramount's Block 1 was turned down by Mr. Kirsch because of its three percentage pictures and he by-passed the Universal deal because, he said, it called for the playing of two pictures on a percentage basis.

Paramount Promotes Kelly

The Philadelphia Paramount exchange has announced that George Kelly, former booker with the firm in that city, has been promoted to chief booker in the Washington exchange. Robert M. Grace, who held the post of chief booker in Washington, has been named office manager of the Washington exchange.

Buffalo Unit First Of "Art" Circuit

The newly formed Arts Cinema Corporation, in what is said to be the first step in the development of an art theatre circuit throughout the country, will build a 299-seat theatre in Buffalo, N. Y., to be modeled along the lines of New York's Little Carnegie theatre. According to reports from Buffalo 90 per cent of the playing time will be devoted to British films, and it is believed by some sources that J. Arthur Rank was a motivating force in establishing the Buffalo "show window" for British films. The remaining 10 per cent of the theatre's playing time will be devoted to other foreign films presented with English subtitles or dubbed dialogue.

Interests in Arts Cinema are held by Hiram Goldstein of Buffalo; E. A. Friedman, New York, and Nat A. Taylor, president of Twinex Century Theatres, Toronto. Mr. Taylor is also general manager of 20th Century Theatres of Canada, whose theatres are operated by the Exhibitors Booking Association with affiliations with Famous Players Canadian Corporation, Ltd.

In the best British tradition tea, coffee, biscuits and jellies will be served in the lounge of the new theatre. For this new project 35 cities were surveyed befor Buffalo was chosen for the theatre.

Rosenfield Rejoins 20th-Fox

Jonas Rosenfield, Jr., recently discharged from the Navy, returned last week to the advertising department of Twentieth Century-Fox. He has been named national and cooperative manager by Charles Schlaifer, head of the company's publicity, advertising exploitation and radio departments. He will work with Christy Wilbert, advertising manager.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Educational Opportunity

In establishing a training school for employees, prior to assigning them to overseas posts, Twentieth Century-Fox International has taken a progressive and constructive step indicating broad vision on the part of those responsible.

Eighteen students, all former servicemen, will begin the first course which will extend for a year. Each will rotate at specific tasks until he is familiar with administration, advertising, publicity, sales control, service, and all the fundamentals of efficient management.

There can be no doubt, as Mr. Spyros Skouras, president of Twentieth Century, puts it, that "new blood, properly developed and guided, is essential to continued strength and future progress".

Many of the theatre circuits throughout the country, having promised jobs to all returning war veterans, are making good on their promises. At the moment there is an abundance of managerial manpower within the industry. Some circuits are overmanned to the extent that they are using some of the surplus men as relief managers. In certain cases, two managers are assigned to one theatre.

A far more feasible plan is suggested through a training school system such as the one Twentieth Century-Fox has embarked upon.

Managers selected for their ability and service could be given an opportunity to rotate through home office departments in order to give them a more thorough knowledge of methods of operation which would benefit the individual and the organization.

A month spent in the booker's office, for instance, would give the manager a better understanding of some of the booking problems. Hundreds of theatre managers have never seen a film contract. And it could certainly save much valuable time, now expended frequently in trying to have picture dates altered, if the manager had a fuller understanding of availabilities, interchanging of pictures, shorts commitments, etc.

Maintenance, accounting, advertising and publicity, and administrative details could be included in the manager's training course.

Besides stepping up the general efficiency of the company, the organization would provide itself with a manpower pool upon which it could draw during the period of expansion generally predicted for the immediate future.

Another great advantage would be the boost to morale among the employees. A manager is likely to feel a new confidence when he is made to realize that opportunity is not yet dead within the theatre industry.

△ △ △

PORTSMOUTH, HANTS, ENGLAND. "I am delighted to be welcomed into the Managers' Round Table .... hope to be able to keep you supplied with details of our efforts. Publicity getting in England is still more than difficult . . . so many restrictions and with all the bomb-damaged shops and likely tieups gone, it's the very devil trying to think up something that's 'out-of-the-rut'. Because of the lack of outside cooperation, we concentrate most of our effort to front-of-house and advance displays. Patrick Reed."

Several weeks ago we recall publishing a photograph exploiting "The Hitler Gang" date at Mr. Reed's theatre, showing the bomb-ravaged city well plastered with placards tying in the title with the graphic desolation. Which would indicate that Mr. Reed is quite up to utilizing a good situation to promote his attractions.

In That Order

The increase in the number of theatre holdups and robberies recently is a reminder to keep large sums of money from accumulating in the box office.

Cashiers likewise should be cautioned against exposing money or otherwise "putting ideas into the heads of passersby".

We trust that all theatre employees know how to conduct themselves if they are ever confronted with a gun and a demand to hand over receipts.

Here is the procedure once prescribed for such an emergency by a high theatre executive: first, comply; second, notify police; third, faint.

—CHESTER FRIEDMAN

Paramount

*FIRST AGAIN**

With The Most Of The "BEST"

IN THE NEW YORK
FILM CRITICS
POLL FOR 1945

BEST PICTURE OF T

BEST MALE PERFORMANCE O

BEST DIRECTION O

** 3 out of 4 firsts in New York Film Critics Poll for 1944 with "Going My Way," Bing Crosby and Leo McCarey.*

HE YEAR

THE YEAR

THE YEAR



The Lost Weekend



RAY MILLAND
in "The Lost Weekend"



BILLY WILDER
for "The Lost Weekend"

A New Year—New Honors
for

Paramount

THE WORLD'S MOST HONORED FILM COMPANY!

Watch Paramount in 1946

EXTENDING HOLIDAY WISHES

Christmas and New Year's give the showman special opportunity to express his creative aptitude. Here, the theatre provides the background in which he greets his patrons and promotes his attractions.



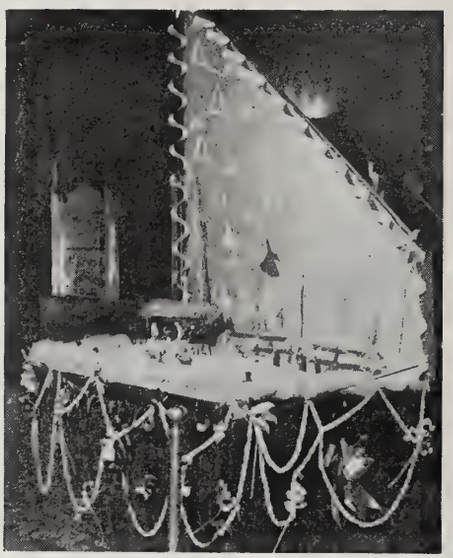
William Reisinger, manager, Loew's, Dayton.



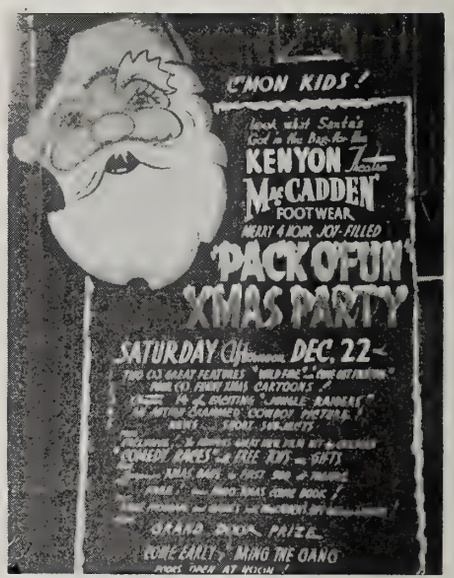
Morris Rosenthal, manager, Poli, New Haven.



Nate Silver, manager, Strand, Lowell, Mass.



Ted Rodis, manager, Pilgrim, Bronx, N. Y.



Phil Katz, manager, Kenyon, Pittsburgh.



C. B. Taylor, publicity manager, Shea's, Buffalo, N. Y.

128 JUDGES READY TO SERVE 1946 QUIGLEY COMPETITIONS

Industry Heads Represent Advertising, Exhibition, Distribution and Sales

A momentous year for the industry looms in 1946 as theatre managers and publicity men from the United States and abroad prepare to engage in the industry's foremost test of showmanship—the 1946 Quigley Awards Competition.

With the largest number of industry executives ever to serve on the Judges' Committee, the annual competition is officially under way for the thirteenth year.

This year, following the end of the war, because of the general belief that business may decrease during the readjustment period, exploitation is expected to be given greater emphasis by a greater number of theatre men than ever before.

Opinions and expressions of industry executives indicate that producers and distributors are determined to promote and exploit their product to the fullest extent. Circuit executives and exhibitors, during recent months, have urged theatre personnel to increase individual efforts. And the manager, the man in the field, has responded.

There has been a greater number of campaigns submitted to the Quigley Awards Committee during the latter part of 1945 than has been evident throughout the war years and for a considerable period prior to the war.

The Judges' Committee during 1946 will include 128 industry leaders representing all its branches. Their letters of acceptance, published on the following pages, give high endorsement to the Awards as an incentive to theatre managers and as an asset to the industry.

The competitions are open to managers and to theatre publicity men. Each man starts from scratch with the judges making full allowance for size of town, location, run, and the all-important budget. Consistency of effort during a quarter period and throughout the year is of paramount importance in enabling the judges to arrive at their decisions.

Annual Silver and Bronze plaques are awarded to the showmen whose promotional advertising throughout the year is considered the best.

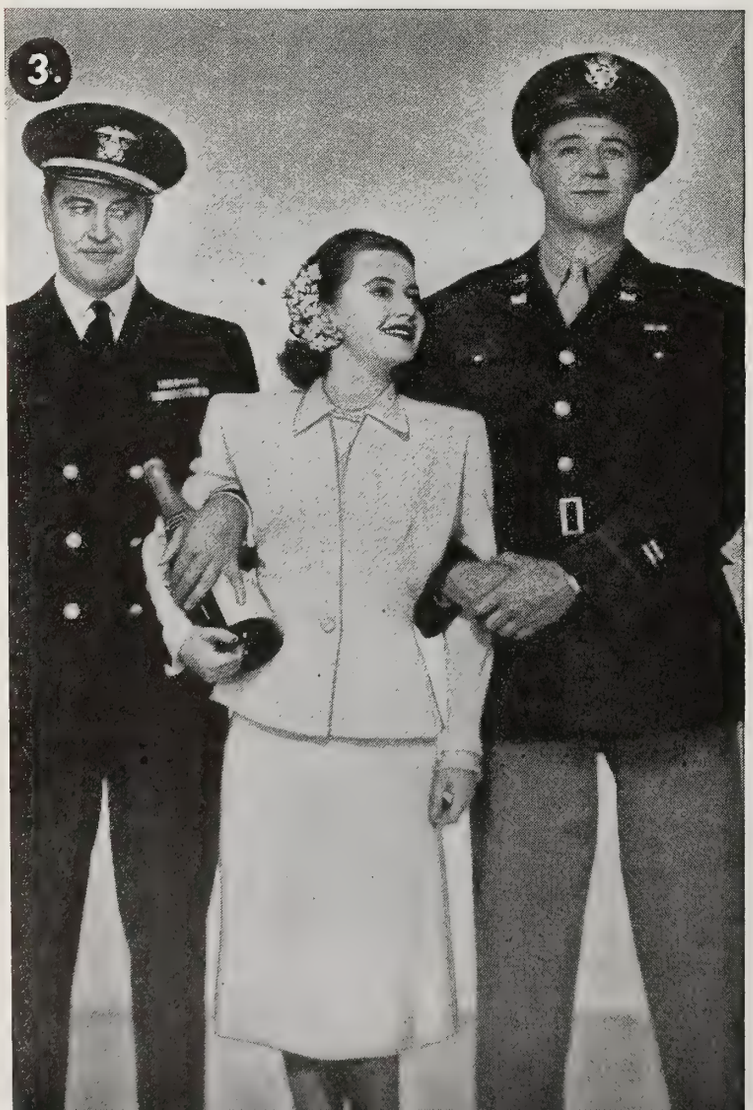
A Silver desk plaque is awarded to the outstanding showman at the end of each calendar three-month period. Seven Scrolls of Honor and Certificates of Merit are also awarded each quarter to managers whose work is considered of an exceptional nature.

Each promotion which is received automatically qualifies the sender to be listed in Fortnightly Lists which are published in the Round Table every two weeks.

1946 Committee of Judges

SIDNEY ALEXANDER, Advertising
PAUL ACKERMAN, Advertising
HARRY C. ARTHUR, JR., Exhibition
BARNEY BALABAN, Distribution
LEON BAMBERGER, Distribution
FORTUNAT BARONAT, Publicity
MAURICE BERGMAN, Advertising
DAVID BLUM, Distribution
NATE BLUMBERG, Distribution
MORT BLUMENSTOCK, Advertising
FRANK BOUCHER, Exhibition
G. RALPH BRANTON, Exhibition
JAMES BRENNAN, Exhibition
STEVE BROIDY, Distribution
HARRY D. BUCKLEY, Distribution
RODNEY BUSH, Exploitation
SAMUEL COHEN, Distribution
JACK COHN, Distribution
THOMAS J. CONNORS, Distribution
JAMES E. COSTON, Exhibition
FRANK DAMIS, Exhibition
ALBERT DEANE, Distribution
GEORGE DEMBOW, Distribution
NED E. DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Exhibition
STEVE EDWARDS, Advertising
H. R. EMDE, Exhibition
ERNEST EMERLING, Advertising
ZEB EPSTEIN, Exhibition
GUS S. EYSSELL, Exhibition
SI H. FABIAN, Exhibition
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Exploitation
HAROLD J. FITZGERALD, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
ERWIN GOLD, Exhibition
HARRY GOLDBERG, Advertising
LOU GOLDBERG, Exhibition
GILBERT GOLDEN, Advertising
LEONARD H. GOLDENSON, Exhibition
JACK GOLDSTEIN, Publicity
LARRY GOLOB, Advertising
EDMUND C. GRAINGER, Distribution
HARRY GREENMAN, Exhibition
MONROE GREENTHAL, Advertising
BEN GRIMM, Advertising
JOHN H. HARRIS, Exhibition
WILLIAM J. HEINEMAN, Distribution
MICHAEL HOFFAY, Publicity
I. J. HOFFMAN, Exhibition
HAL HORNE, Distribution
EARL HUDSON, Exhibition
WILLIAM K. JENKINS, Exhibition
JULIUS J. JOELSON, Exhibition
W. RAY JOHNSTON, Distribution
BEN KALMENSON, Distribution
HARRY M. KALMINE, Exhibition
MALCOLM KINGSBERG, Distribution
LOU KLEIN, Exhibition
STANLEY KOLBERT, Exhibition
MORI KRUSHEN, Exploitation
CHARLES E. KURTZMAN, Exhibition
C. J. LATTA, Exhibition
PAUL LAZARUS, Advertising
HOWARD LE SIEUR, Advertising
IRVING LESSER, Exhibition
M. A. LIGHTMAN, Exhibition
HANK LINET, Advertising
LAWRENCE H. LIPSKIN, Advertising
DAVID LIPTON, Advertising
F. J. A. McCARTHY, Distribution
S. BARRET McCORMICK, Advertising
CHARLES B. McDONALD, Exhibition
VINCENT R. McFAUL, Exhibition
HARRY McWILLIAMS, Exploitation
HARRY MANDEL, Advertising
DAN MICHALOVE, Exhibition
CURTIS MITCHELL, Advertising
ROBERT MOCHRIE, Distribution
ABE MONTAGUE, Distribution
CHARLES C. MOSKOWITZ, Exhibition
ALEC MOSS, Exploitation
JOHN MURPHY, Exhibition
LEON D. NETTER, Exhibition
JOHN NOLAN, Exhibition
JOHN J. O'CONNOR, Distribution
R. J. O'DONNELL, Exhibition
DAVE O'MALLEY, Publicity
LEW PRESTON, Exhibition
CHARLES RAYMOND, Exhibition
CHARLES M. REAGAN, Distribution
H. M. RICHEY, Distribution
FRANK H. RICKETSON, Exhibition
HERMAN ROBBINS, Distribution
WILLIAM F. RODGERS, Distribution
SAMUEL ROSEN, Exhibition
ED ROWLEY, Exhibition
HARRY ROYSTER, Exhibition
EDWARD RUGOFF, Exhibition
J. MYER SCHINE, Exhibition
LOUIS W. SCHINE, Exhibition
CHARLES SCHLAIFER, Advertising
TED SCHLANGER, Exhibition
FRED SCHWARTZ, Exhibition
S. A. SCHWARTZ, Exhibition
WILLIAM A. SCULLY, Distribution
SI SEADLER, Advertising
GRADWELL SEARS, Distribution
JOSEPH M. SEIDER, Exhibition
HARRY F. SHAW, Exhibition
STANLEY SHUFORD, Advertising
CHARLES SKOURAS, Exhibition
SPYROS SKOURAS, Distribution
NATE SPINGOLD, Distribution
J. R. SPRINGER, Exhibition
ARNOLD STOLTZ, Advertising
HARRY THOMAS, Distribution
JOSEPH R. VOGEL, Exhibition
ROBERT M. WEITMAN, Exhibition
LESLIE F. WHELAN, Publicity
WILLIAM WHITE, Exhibition
CHRISTY WILBERT, Advertising
R. B. WILBY, Exhibition
PHIL WILLIAMS, Advertising
NAT WOLF, Exhibition
AL ZIMBALIST, Advertising





TRADE SH

Paramount's 4th

JANUARY

CITY	PLACE	"THEY MADE ME A KILLER"
ALBANY	FOX PROJECTION ROOM 1052 Broadway	THURS. JAN. 24 2:30 P.M.
ATLANTA	PARAMOUNT EXCHANGE 154 Walton Street, N.W.	THURS. JAN. 24 2:30 P.M.
BOSTON	PARAMOUNT EXCHANGE 58 Berkeley Street	THURS. JAN. 24 10:30 A.M.
BUFFALO	PARAMOUNT EXCHANGE 464 Franklin Street	THURS. JAN. 24 1:30 P.M.
CHARLOTTE	PARAMOUNT EXCHANGE 305 South Church Street	THURS. JAN. 24 1:15 P.M.
CHICAGO	PARAMOUNT EXCHANGE 1306 South Michigan Avenue	THURS. JAN. 24 3 P.M.
CINCINNATI	PARAMOUNT EXCHANGE 1214 Central Parkway	THURS. JAN. 24 1:30 P.M.
CLEVELAND	PARAMOUNT EXCHANGE 1735 East 23rd Street	THURS. JAN. 24 11 A.M.
DALLAS	PARAMOUNT EXCHANGE 412 South Harwood Street	THURS. JAN. 24 10:30 A..M.
DENVER	PARAMOUNT EXCHANGE 2100 Stout Street	THURS. JAN. 24 2 P.M.
DES MOINES	PARAMOUNT EXCHANGE 1125 High Street	THURS. JAN. 24 2:15 P.M.
DETROIT	PARAMOUNT EXCHANGE 479 Ledyard Avenue	THURS. JAN. 24 10:30 A.M.
INDIANAPOLIS	PARAMOUNT EXCHANGE 116 West Michigan Street	THURS. JAN. 24 11 A.M.
KANSAS CITY	PARAMOUNT EXCHANGE 1800 Wyandotte Street	THURS. JAN. 24 10:30 A.M.
LOS ANGELES	AMBASSADOR THEATRE Ambassador Hotel	THURS. JAN. 24 3 P.M.
MEMPHIS	PARAMOUNT EXCHANGE 362 South Second Street	THURS. JAN. 24 10:30 A.M.
MILWAUKEE	PARAMOUNT EXCHANGE 1121 North 8th Street	THURS. JAN. 24 1:30 P.M.
MINNEAPOLIS	PARAMOUNT EXCHANGE 1201 Currie Avenue	THURS. JAN. 24 10:30 A.M.
NEW HAVEN	PARAMOUNT EXCHANGE 82 State Street	THURS. JAN. 24 3:15 P.M.
NEW ORLEANS	PARAMOUNT EXCHANGE 215 South Liberty Street	THURS. JAN. 24 1 P.M.
NEW YORK CITY	NORMANDIE THEATRE 51 East 53rd Street	
NEW YORK CITY	FOX PROJECTION ROOM 345 West 44th Street	THURS. JAN. 24 2 P.M.
OKLAHOMA CITY	PARAMOUNT EXCHANGE 701 West Grand Avenue	THURS. JAN. 24 10:30 A.M.
OMAHA	FOX PROJECTION ROOM 1502 Davenport Street	THURS. JAN. 24 3 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE 248 North 12th Street	THURS. JAN. 24 11 A.M.
PITTSBURGH	PARAMOUNT EXCHANGE 1727 Boulevard of Allies	THURS. JAN. 24 10:30 A.M.
PORTLAND	PARAMOUNT EXCHANGE 909 North West 19th Avenue	THURS. JAN. 24 11 A.M.
ST. LOUIS	PARAMOUNT EXCHANGE 2949 Olive Street	THURS. JAN. 24 10 A.M.
SALT LAKE CITY	PARAMOUNT EXCHANGE 270 East 1st South Street	THURS. JAN. 24 2:30 P.M.
SAN FRANCISCO	PARAMOUNT EXCHANGE 205 Golden Gate Avenue	THURS. JAN. 24 3 P.M.
SEATTLE	PARAMOUNT EXCHANGE 2330 First Avenue	THURS. JAN. 24 10:30 A.M.
WASHINGTON	PARAMOUNT EXCHANGE 306 H Street N. W.	THURS. JAN. 24 2:30 P.M.

OWINGS

Block for 1945-46

24th-25th

"THE VIRGINIAN"	"WELL GROOMED BRIDE"	"BLUE DAHLIA"
THURS. JAN. 24 8 P.M.	FRI. JAN. 25 10:30 A.M.	FRI. JAN. 25 2:30 P.M.
THURS. JAN. 24 10 A.M.	FRI. JAN. 25 2:30 P.M.	FRI. JAN. 25 10 A.M.
THURS. JAN. 24 2:30 P.M.	FRI. JAN. 25 2:30 P.M.	FRI. JAN. 25 10:30 A.M.
THURS. JAN. 24 3 P.M.	FRI. JAN. 25 1:30 P.M.	FRI. JAN. 25 3 P.M.
THURS. JAN. 24 2:30 P.M.	FRI. JAN. 25 1:15 P.M.	FRI. JAN. 25 2:45 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 3 P.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 3 P.M.	FRI. JAN. 25 1:30 P.M.	FRI. JAN. 25 3 P.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 11 A.M.	FRI. JAN. 25 2 P.M.
THURS. JAN. 24 2:30 P.M.	FRI. JAN. 25 10:30 A.M.	FRI. JAN. 25 2:30 P.M.
THURS. JAN. 24 3:15 P.M.	FRI. JAN. 25 3:30 P.M.	FRI. JAN. 25 2 P.M.
THURS. JAN. 24 12:45 P.M.	FRI. JAN. 25 2:25 P.M.	FRI. JAN. 25 12:45 P.M.
THURS. JAN. 24 2:30 P.M.	FRI. JAN. 25 2:30 P.M.	FRI. JAN. 25 10:30 A.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 11 A.M.	FRI. JAN. 25 2 P.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 2 P.M.	FRI. JAN. 25 10:30 A.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 3 P.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 10:30 A.M.	FRI. JAN. 25 2 P.M.
THURS. JAN. 24 3 P.M.	FRI. JAN. 25 3 P.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 10:30 A.M.	FRI. JAN. 25 2 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 3:15 P.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 10 A.M.	FRI. JAN. 25 1 P.M.	FRI. JAN. 25 10 A.M.
THURS. JAN. 24 10:30 A.M.	FRI. JAN. 25 10:30 A.M.	
		THURS. JAN. 24 3:10 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 10:30 A.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 3:10 P.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 2 P.M.	FRI. JAN. 25 11 A.M.
THURS. JAN. 24 2 P.M.	FRI. JAN. 25 11 A.M.	FRI. JAN. 25 2 P.M.
THURS. JAN. 24 2:30 P.M.	FRI. JAN. 25 11 A.M.	FRI. JAN. 25 2:30 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 10 A.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 1 P.M.	FRI. JAN. 25 2:30 P.M.	FRI. JAN. 25 1 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 3 P.M.	FRI. JAN. 25 1:30 P.M.
THURS. JAN. 24 1:30 P.M.	FRI. JAN. 25 10:30 A.M.	FRI. JAN. 25 2 P.M
THURS. JAN. 24 10:30 A.M.	FRI. JAN. 25 2:30 P.M.	FRI. JAN. 25 10:30 A.M.





1. Owen Wister's "THE VIRGINIAN" starring Joel McCrea, Brian Donlevy, Sonny Tufts, with Barbara Britton and Fay Bainter. In Technicolor.

2. "THE BLUE DAHLIA" starring Alan Ladd, Veronica Lake, William Bendix, with Howard da Silva and Doris Dowling.

3. "THE WELL GROOMED BRIDE" starring Olivia De Havilland, Ray Milland, Sonny Tufts, with James Gleason and Jean Heather.

4. "THEY MADE ME A KILLER" starring Robert Lowery, Barbara Britton, with Lola Lane, Frank Albertson and Elizabeth Risdon.

"INCENTIVE FOR SHOWMEN"; "A PRIVILEGE TO SERVE"

—SAY JUDGES

SPYROS SKOURAS
President
Twentieth Century-Fox Film Corp.

I shall be glad to serve as a Judge on the Quigley Awards Competitions Committee during 1946.

BARNEY BALABAN
President
Paramount Pictures, Inc.

I am delighted to accept your invitation to serve as a judge on the 1946 Quigley Awards Competitions Committee.

J. R. VOGEL
Vice-President
Loew's Incorporated

It will give me great pleasure to serve as a Judge on the Committee for 1946 on the Quigley Awards, and I thank you for the invitation.

These Awards are unquestionably a tremendous incentive for better showmanship, and the interest taken by the MOTION PICTURE HERALD for this purpose is highly constructive and commendable.

S. BARRET McCORMICK
Director Advertising, Publicity and Exploitation
RKO Radio Pictures, Inc.

Thanks for your invitation to again serve as a judge on the Quigley Awards. It is a pleasure for me to accept.

It has been my privilege to serve on this jury for a number of years and I have always felt that this recognition of good showmanship is one of the most valuable features of MOTION PICTURE HERALD.

H. M. RICHEY
Sales Promotion Manager
Metro-Goldwyn-Mayer Pictures

Of course you can depend on me and I look forward with keen anticipation to participating in the Quigley Awards competitions.

Unfortunately, I was out of town last year, but I certainly hope I will not be out of town this year as it is always a most profitable experience.

TED SCHLANGER
Zone Manager
Warner Bros. Circuit

In my opinion, the Quigley Awards have been a most worthwhile contribution to the exhibitors. My managers, as you know, have always evidenced great interest in the Awards. They have served as a great stimulant for "Box Office" ideas.

CHARLES E. KURTZMAN
Division Manager
Loew's Northeastern Division, Boston

It is always a privilege to accept an invitation to serve as a judge for the Quigley Awards. Certainly, those of us in the field should do everything possible to stimulate such activities. These Awards always have served as an inspiration for better merchandising . . . which means better showmanship.

My personal compliments for the fine manner in which the Managers' Round Table of the MOTION PICTURE HERALD is conducted.

"Definite Stimulant"

Now that the war is over and we can get back to the type of showmanship the theatres have known through the years before the war, the Quigley Award offers to the men in the theatres an opportunity to show what they can do and will serve definitely as a stimulant for those men returning from the service, who have been away from the business but are anxious to get back in. The Quigley Award also offers an opportunity for men in a given theatre to compete with men in other sections of the country so as to stimulate each other's way of thinking as far as showmanship is concerned.—*LEONARD H. GOLDENSON, Vice-President, Paramount Pictures, Inc.*

LEON J. BAMBERGER
Sales Promotion Manager
RKO Radio Pictures, Inc.

The Quigley Awards have become such a well established institution in our industry and so great a stimulus to good showmanship, that if ever a year came in which they were *not* offered, it would indeed be a calamity. During the past few months it has been my privilege to meet many exhibitors and renew acquaintances with others at a number of association conventions. Part of my talk at these meetings concerned the necessity of revitalized showmanship in the post-war era. This led to some informal discussions afterwards, in which I found there was a tremendous interest among exhibitors in the Manager's Round Table section of the MOTION PICTURE HERALD, whether or not they were submitting their campaigns in the Award competition.

It is certain that the ideas that have been successfully used, as illustrated and written up by Editor Chester Friedman, are being adopted by countless other theatre owners and managers. I was glad to have the opportunity to urge them to reciprocate by sending in their own exploitation. I feel it a great honor to continue to serve on the board of judges for the Quigley Awards. Each year the campaigns seem to become better and more numerous and I am sure 1946 will prove no exception.

IRVING LESSER
Managing Director
Roxy Theatre

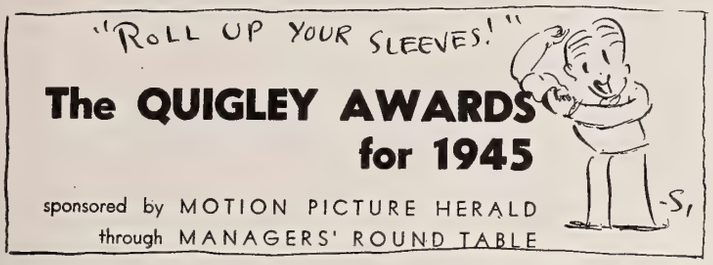
Thank you for your letter of December 19th. I am happy to accept your invitation to serve as judge in the Quigley Awards' 13th year.

I consider it a privilege to be selected, for as I serve year by year, I feel I grow in enthusiasm for my profession, and admiration for the men in it.

OSCAR A. DOOB
General Theatre Executive
Loew's Theatres

It is a pleasure to learn from yours of the 19th that I am being held over for another year as a Quigley Award Judge. Of course I will be happy to serve.

"Competition Stimulates Box-office Receipts"



Si Seadler, M-G-M advertising manager, graphically expresses his opinion concerning the Quigley Awards.

SIDNEY G. ALEXANDER

Advertising Manager
Columbia Pictures Corp.

It will be a pleasure again to serve as one of the judges on the Committee for the Quigley Awards for 1946.

The Awards through the Managers' Round Table is one of the greatest stimulating forces to the exhibitors for box office grosses. Your Round Table affords the exhibitors, both big and small, an opportunity to study, analyze and to use material not obtainable elsewhere.

It's a great job that your publication is doing and I know that the exhibitors use it and swear by it as a Bible.

ALEC MOSS

Director of Exploitation
Paramount Pictures, Inc.

Deem it a privilege to be counted among your judges.

1946 will definitely see a revitalization of showmanship all along the line. Awards could do quite a job of creating and stimulating more widespread enthusiasm. Judging from past performance, I'm certain it will.

There's no better medium in the industry for crystallizing showmanship ideas and encouraging all-out endeavor toward bigger and better box office grosses on worthy pictures.

AL ZIMBALIST

Director Advertising and Publicity
Film Classics, Inc.

The Quigley Awards competition has never failed to inspire a manager's aspirations. It is an institution of inspirational exploitation.

As a winner of one of the Awards some years ago, I know that it gave me the "know-how" of "it can be done" no matter what obstacles a picture presented.

Quigley competition is more than that. It is a college of proved theatrical knowledge and, if followed closely by men who intend to remain in show business, it should provide the necessary ingredients to make them future executives of our industry.

H. R. EMDE

Zone Manager
RKO Theatres

I note you state the Quigley Awards Competitions have been in existence thirteen years. I know of no other competition of similar nature that has been in existence and done so much for the managers and publicity men than the Quigley Awards. It is an incentive to each manager and publicity man to let the rest of the show world know how they sold the picture. A great many ideas have come out of the Awards that have had excellent box office returns.

GEORGE F. DEMBOW

Vice-President in Charges of Sales
National Screen Service

I am in hearty accord with the Quigley Awards as a stimulant for theatre exploitation and advertising, and feel that the year 1946 will offer unusual opportunities for a post-war acceleration of this very important function in the selling of motion pictures.

With the lifting of wartime restrictions theatres will find available, in larger quantities and variety, a wealth of point-of-contact and away-from-theatre exploitation and advertising media that will stimulate box office receipts through the magic touch of showmanship.

The pre-war and wartime success of the Quigley Awards in inspiring the showmen of America to more intensified and versatile exploitation activities, is an optimistic barometer by which we can logically anticipate increased vigor from enterprising showmen in future competition.

JACK COHN

Executive Vice-President
Columbia Pictures Corporation

I have your letter of Dec. 19th and shall be pleased to serve as a judge on the Quigley Committee for 1946.

LOUIS W. SCHINE

Secretary-Treasurer
Schine Circuit, Inc.

I have always enjoyed listening to the different comments on the Quigley Awards, and you can count on me to be one of the judges.

JOHN J. O'CONNOR

Vice-President
Universal Pictures Company, Inc.

I have your letter of December 19th relative to serving as a judge on the Quigley Awards Committee for 1945. I shall be glad to serve on this committee.

Grand Awards Winner Says:

The Motion Picture Industry has gone through many changes in the past years which even the youngest of us have seen. Now, with improvements in cameras, the new color processes in the field, and television just around the corner, we can expect even greater advances in the future.

If the past is a criterion, there is one thing, however, that the future will not change and for which the need will always remain. That is showmanship, which is of utmost importance when we are on the verge of the foregoing developments, plus the fact that the war made more movie fans than ever before. It is up to us to keep them.

The one element that definitely encourages showmanship in the field is the Quigley Awards and the knowledge which the man in the theatre has that the Managers' Round Table is always ready, willing and able to bring recognition for showmanship before the Motion Picture Industry.—*ARNOLD STOLTZ, Director of Publicity and Exploitation, Producers Releasing Corp. Pictures, Inc.*

A MILESTONE

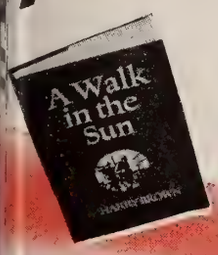


A WALK I

A LEWIS MILES

THE DRIVE WITH A HEART! MARCH OF DIMES! JAN. 24—30-

F GREATNESS



LEWIS MILESTONE'S MASTERPIECE – that Motion Picture Daily calls "Memorable successor to 'All Quiet on the Western Front'!"

IMPORTANT SCREEN PROPERTY – Book-of-the-Month Club hit... Liberty serial... best-selling novel!

SUPERB PERFORMANCES – from a magnificent cast including **Dana Andrews,** star of "State Fair" and "Fallen Angel"... and Richard Conte, a new marquee name to remember!

N THE SUN

NE PRODUCTION



20th CENTURY-FOX

From the Novel by Harry Brown · Screenplay by Robert Rossen

PHIL KATZ CAPTURES 4TH QUARTER QUIGLEY PLAQUE

Warner Kenyon Manager in Pittsburgh Wins Last 1945 Quarter Award

Phil Katz, manager of the Warner Kenyon theatre in Pittsburgh, led a strong field of the country's top-flight showmen, to win first place and the Silver Plaque for the fourth quarter in the Quigley competitions.

The following contestants, listed alphabetically, were awarded Scrolls of Honor by the Judges Committee:

James G. Bell, Penn, New Castle, Pa.
Harry Boesel, Palace, Milwaukee.
Sid Holland, Palace, Akron, Ohio.
P. E. McCoy, Miller, Augusta, Ga.
A. G. Nickols, Windsor, Chicago.
Michael Stranger, Loew's, White Plains, N. Y.
Nathan Wise, RKO Palace, Cincinnati.

Mr. Katz was cited for his excellent promotional activities at the Kenyon, a late run subsequent theatre in the suburbs of Pittsburgh. One of his unusual exploits was a tieup whereby the theatre gave away a new automobile, free, just prior to the Christmas holidays. Local merchants contributed to pay all costs for the promotion.

The Judges Committee for the Fourth Quarter was: Larry Golob, publicity director for Warner Bros. Pictures; Phil Williams, advertising and publicity director for March of Time, and Harry Greenman, recently appointed managing director of the New York Capitol theatre.

The Judges were considerably impressed by many of the campaigns submitted which included promotions aimed at building goodwill and community prestige in addition to publicizing the theatre attractions.



Two of the Judges look over some of the campaigns; seated, Phil Williams, head of advertising and publicity for March of Time; standing, Harry Greenman, managing director, Capitol theatre, New York.

P. E. McCoy, winner of the Third Quarter Plaque, came in for special attention of the Judges because of the wide variety and diverse nature of his promotions. The excellent work of the other top contenders likewise came in for special scrutiny.

In addition to selecting Mr. Katz to receive the silver plaque and the seven showmen who are to receive scrolls of honor, 39 theatre men were cited for their exceptional work during the past three months. Included in this group are several managers from Canada, one from England, and one from Bombay, India, all of whom will receive a Certificate of Citation.

A record-breaking number of entries which were received during the final quarter period of 1945, caused the judges to deliberate at great length before reaching a decision.

Each winner of a plaque, a scroll of honor, or a certificate of citation during any quarter period of 1945 is automatically eligible for competition in the Quigley Grand Awards Finals.

Fourth Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

JACK ALGER
Penn, LaSalle, Ill.

JOSEPH S. BOYLE
Poli Broadway, Norwich, Conn.

WILLIAM BROWN
Poli Bijou, New Haven, Conn.

S. CAMBATTA
Eros, Bombay, India

LOU COHEN
Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

SAM GILMAN
Loew's, Harrisburg, Pa.

ALICE GORHAM
United Detroit, Detroit, Mich.

ARTHUR GROOM
Victory, Evansville, Ind.

HANK HAROLD
Palace, Cleveland, Ohio

LOU S. HART
Glove, Gloversville, N. Y.

THOR HAUSCHILD
Arcade, Cambridge, Md.

HOWARD W. HIGLEY
Allen, Cleveland, Ohio

MEL JOLLEY
Marks, Oshawa, Canada

MELVIN KATZ
Hippodrome, Pottstown, Pa.

LARRY R. LEVY
Loew's, Reading, Pa.

CONRAD MANDROSS
St. Mary's, St. Mary's, Ohio

EDWARD C. MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

H. S. MORTIN
State, Syracuse, N. Y.

HARRY MURRAY
Odeon, Liverpool, England

F. J. O'KELLY
Rialto, Glens Falls, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Loew's, Dayton, Ohio

WAYNE M. SHEPLER
Majestic, Evansville, Ind.

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
Keith's, Washington, D. C.

D. L. STALCUP
Gem, Etowah, Tenn.

A. W. STANISCH
Wisconsin, Milwaukee, Wis.

MOLLIE STICKLES
Palace, Meriden, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

RALPH G. TIEDE
Community, Welland, Ont., Canada

CHICK TOMPKINS
Elco, Elkhart, Ind.

F. T. TREBILCOCK
Shea's, Toronto, Ont., Canada

H. F. WILSON
Capitol, Chatham, Ont., Canada

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.



By the Herald

Judge Larry Golob, Warner publicity chief, points out a campaign on a Warner release to Chet Friedman, Round Table editor.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

BELLS OF ST. MARY'S

A great human interest feature contributed to the publicity attendant upon the opening of "Bells of St. Mary's" at the RKO Palace theatre, in Cincinnati.

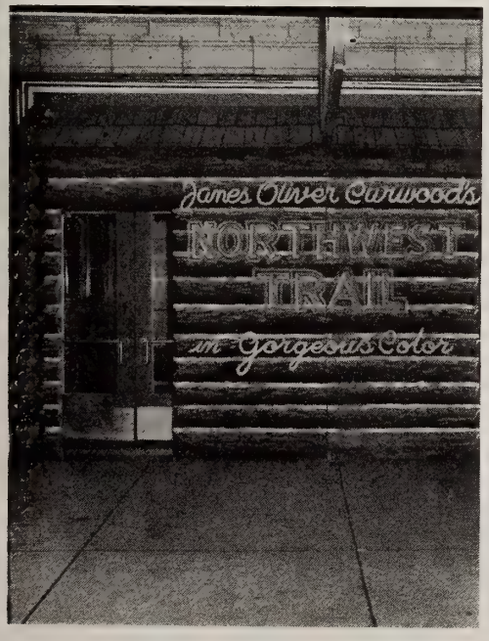
Nate Wise, publicity director for the RKO theatres in that city, learned of a local girl who had contracted a rare disease which caused her to be bed-ridden for several years. Under the sponsorship of the *Cincinnati Post,* a print of the picture was taken to the girl's home and screened for her and her family.

The *Post* used special advance stories and photo breaks which aroused widespread interest. All three local papers came through with exceptional art and story features on the picture.

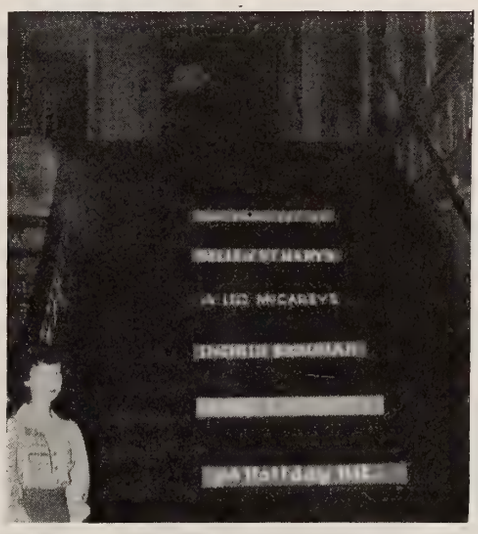
Irwin Bock, manager of the Palace, utilized the interior of the theatre to build up advance interest in the picture. Usherettes, cashiers and doormen wore lapel buttons and badges; announcements were placed on stair risers in the main lobby; banners, valances and burgees proclaimed the starting date, and bells added a smart Christmas touch with title and cast imprinted in die-cut fashion.

An advance lobby display was placed well in advance of the opening and a special front was constructed for current ballyhoo.

Teaser trailers inaugurated the campaign four weeks in advance of opening. A saturation radio campaign was utilized, and street car cards were employed on the city's transportation system.



Exploitation for the premiere of "Northwest Trail" included conversion of theatre front into a log cabin. Howard Sweet, manager of Capitol theatre in Owosso, Mich., put on an extensive campaign. The front was one of his novel promotions.



Stairways leading to the mezzanine floor of the RKO Palace, Cincinnati, had teaser announcements on the risers heralding "Bells of St. Mary's". Device was part of Nate Wise's campaign.

NORTHWEST TRAIL

The highlight of manager Howard Sweet's campaign for the premiere of "Northwest Trail" at the Capitol theatre, Owosso, Mich., was a contest staged in cooperation with the *Owosso Argus Press.*

Readers were invited to submit an essay on the works of James Oliver Curwood from whose novel the picture is adapted. Two Victory Bonds were offered for the best two essays submitted. The *Argus Press* devoted front-page stories to the contest beginning several days in advance of the picture's opening and continued until opening day. Many of the manuscripts submitted were reproduced in the columns and each story carried credits for the theatre and playdates.

On opening night of the picture, the winners were presented with their Bonds from the Capitol stage by the county chairman of the Victory Loan Committee.

Author's Friends Invited To Special Screening

Owosso is the home city of Mr. Curwood, so a special screening was arranged two days prior to opening for many of his old friends and acquaintances which resulted in additional news breaks.

For the current engagement, the front of theatre was converted to represent a log cabin which served as a background for the title and cast. The Center theatre, which is affiliated with the Capitol used a trailer announcing the premiere for two weeks. The city and the surrounding area was extensively billed with one-sheets, three-sheets, window cards and heralds.

Maynard Invites Soviet Officers To "Last Hill"

As part of his campaign in behalf of his advance campaign on "The Last Hill" at the Savoy theatre in Hamilton, Ontario, Robert E. Maynard, contacted the Russian Embassy in Ottawa for permission to invite a group of Russian Naval officers and ratings to be guests of the management at the Canadian premiere. The guests were entertained by the Mayor and Board of Control and the Canadian Ukrainian Association, as well as by the complement of H.M.C.S. Star of Hamilton.

Upon their arrival in the city, the Russian sailors were tendered a luncheon at the Royal Connaught Hotel by the city officials at which time they were toasted and their day's schedule of entertainment outlined. The men were then taken on a scenic tour of the city and visited many points of interest.

In the evening, a banquet was held in the sailors' honor by the Canadian Ukrainian Association which was also attended by the Mayor and Board of Control. After this affair they were taken to the city hall for a civic reception where they placed their signatures in the official guest book. From city hall they were marched through the streets accompanied by Canadian compatriots who overflowed into the lobby where a Man-on-the-Street broadcast was held. Newspaper coverage with art was abundant.

Talent Show Contest Promoted by Frye

Milt Frye at the Strand theatre, Seneca Falls, has tied up with the radio station in Auburn, N. Y., for a talent show contest. A merchant in town pays the entire cost including a line installation direct to the station, the radio time, and the prizes. This is a 26-week tie-up, and the winners get cash prizes consisting of $5.00 for first, $3.00 for second, and $2.00 for third. The contest is broadcast direct from the stage each Saturday for a half-hour program. At the end of 20 weeks the winners will appear in a series of semi-final contests for five weeks. The final winner will get a grand prize. The schools in all the towns are going in for it 100 per cent by furnishing outstanding talent, and that is a big thing in itself.

SOMETHING SPECIAL COMING UP?
Call FILMACK
FOR SPECIAL TRAILERS
SAME DAY SERVICE
1325 S. WABASH
CHICAGO 5, ILL.

ABILE



TO YOUR LIS

...with that

plus star value

Jules Levey presents ABILENE TOWN starring RANDOLPH SCOTT and ANN DVORAK with EDGAR BUCHANAN and RHONDA FLEMIN

ABILENE TOWN



OF 1946 BOXOFFICE CHAMPIONS ADD



...with that **plus action**

...and that **wonderful plus business**

all added up for you thru U.A.!

A JULES LEVEY Production • Directed by EDWIN L. MARIN • Associate Producer Herbert J. Biberman • Released Thru UNITED ARTISTS

SHOWMEN PERSONALS

In New Posts: W. A. Brown, Arcadia, Fla. Hugh H. Martin, Fain and Palace, Leesburg, Fla. Randolph Elinor, Cocoa, Cocoa, Fla. David Weinstein, Ambassador, Philadelphia. Park Weaver, Ace, Wilmington, Del.

Lorna Pauls, Varsity; Patricia Clark, Norwest; Mrs. Edna Boys, Roredale; Jean Walsh, Riviera; all in Detroit. Lowell Gates, Strand, Rawlins, Wyo. Charles Wallace, Paramount, Cheyenne, Wyo. William Trites, Illini, Moline, Ill.

Carl Springer, Lyric, Gillespie, Ill. Roland Politt, Roxy, St. Petersburg, Fla. Ellis Shafton, Lexington and Palm, North St. Louis. A. J. Hargrove, State, Columbia, S. C. Phil McCormick, Roxy, Chicago.

Assistant Managers: Glenn Thompson, National, Richmond, Va. Labe Neidorf, Midway, Philadelphia. Francis Woltz, Trent, Newark, N. J. Homer Aldrich, Orpheum, Chicago. Ernie Storosczak, Paramount, Chicago.

Earl Smith, Warner; Nello Nai, Park; both in Wilmington, Del. Bob Benner, Pastime, Lewistown, Pa. Bob Johnson, Woodlawn, Chicago. J. Flynn, Carroll, Waterbury, Conn.

Returned Servicemen: D. L. Hull, Star, Arcadia, Fla. Stanley Cady, Capitol, Kalamazoo, Mich. Herman T. Lockhardt, Plaza, Paris, Texas. Kenneth Yeater, Lido, Michigan City, Ind. Leonard Gray, Federal, Denver.

James C. Bannister, Lemar, Paris, Texas. Mitchell Kelloff; Ute, Aguilar, Colo. Joe Goldstein, Capitol, St. Louis. George Mortimore, American, Pittston, Pa. Jerry Rose, Savoy, Newark, N. J. James J. Laughlin, Strand, New Haven.

Birthday Greetings: John C. White, Jr., Frank X. Linn, Claude L. Flater, James M. Raskin, Rene Daigneault, Joseph Feeney, Robert F. Black, A. E. Albeson, W. L. Stratton, Mark T. Kempenich, J. Edwin Milstein, C. W. Davis, Andrew Csch.

C. Russell Marsh, Kenneth Higgins, C. J. Hubley, Jr., John J. Gildea, James W. Taylor, Harry M. Rouda, Lawrence Waters, Harry E. Jones, Dave Davidson, Ralph W. Tarkington, David Collie, F. H. Jones, Jr., Merrill F. Hanna.

Henry E. Newberry, William V. Novak, O. C. Lam, Jr., Donald H. Alldritt, J. W. Alston, Thomas R. Reilly, Anton Janssen, Robert Holland, John J. Revels, Alvin K. Lavender, Jules Koenig, Charles L. Stephenson, W. Spencer Bentley, Philip Sigel.

Raymond C. Fahrenholz, Henry Sutton, Conrad Mandross, Russell Callen, Sr., Charles Dearth, J. Roger MacGuigan, Nat Goldberg, W. L. Barrett, James T. Barnett, Albert Garfield, W. J. Lindeman, Harold Grott, Elmer R. Nimmer.

Patrick Reed, Odeon Manager, Is Former Stage Actor

John Patrick Reed, resident manager of the Odeon theatre in Portsmouth, England, started in the business in the renting side in 1932 with Gaumont-British and from there took up work as assistant cameraman at Lime Grove Studios, London. Thence, Patrick became associated with Pinewood Studios and turned to acting, parts assigned with Jack Buchanan, Brigette Helm, Edna Best, Herbert Marshall, Joseph Schildkraut (in films) and later with Sir Gerald du Maurier in the stage show, "The Ware Case."



In 1935, Reed took up theatre management with the Odeon Theatres and in 1936 opened the Odeon theatre in Portsmouth and has been with the same firm and theatre ever since. Reed is a holder of the 10 "Kine" Company of Showmen Award Certificates and also the "Kine" Shield and other certificates of showmanship, which include those from General Film Distributors.

"Pin-Up Girl" Contest in Meriden

For the return engagement of "Pin-Up Girl" at Loew's Poli-Palace theatre, Meriden, Conn., Mollie Stickles staged a contest to find Meriden's official pin-up girl of 1945. Newspaper stories with art were landed and 5,000 attractive tinted heralds were distributed well in advance. Cooperative ads were promoted by Mollie and special trailers were run at both of the Loew houses.

Students Picket For P. E. McCoy

For publicity purposes in connection with his date on "Anchors Aweigh" at the Miller theatre, Augusta, Ga., P. E. McCoy secured the cooperation of the bobby sock girls and boys from the local high schools who, with their own selection of copy on placards, picketed the front of the theatre and the entire block on which the theatre is located each afternoon after school hours during the four days of the engagement.

As another feature, Mac arranged a Sinatra contest which was sponsored over station WRDW through the cooperation of the City Recreation Commission and the J. B. White & Co., one of the city's leading department stores. The contest broke several days in advance on the station and the finals were held on the Youth Revue Program, which is a regular Saturday morning feature on the stage of the theatre featuring the youth of the city. War Bonds and shoppers' check were given the winner and runners up in the contest through the courtesy of the department store.

An attractive lobby display was set up in the lobby. Railway Express trucks were appropriately bannered and a 24-sheet was erected over the Western Union building located on the main street. On Sunday afternoon preceding the opening on Wednesday, musical numbers from the film were featured on a half-hour Melody Parade sponsored each Sunday by the local theatres over WRDW, and the attraction was also plugged on the Man-on-the-Street program over WRDW at noon each day during the engagement with guest tickets given to those interviewed.

"Captain Kidd" Date Is Tied to Local Needy Children Fund

On "Captain Kidd" which played at the RKO Palace, Cincinnati, Nathan Wise, publicist and Manager Irwin Beck had a nicely rounded campaign which included an unusual amount of art breaks, seven, ranging from four-columns to two-columns and spot announcements over WCPO, WLW and WSAI, totalling fifty in number.

The *Cincinnati Post* was promoting its annual Christmas feature—Mile of Dimes—with money going to needy children and the boys arranged to give away fifty copies of the "Captain Kidd" book which was good for a two-column story.

A Christmas party was also given by the theatre to some of the carriers of the *Cincinnati Enquirer* and in addition to the goodwill generated here, several stories were had in the paper. Through a book tieup with eight of the King Drug stores, the title, theatre and playdates were plugged with window cards and streamers and stills.

Feldman Lands Editorial On "Pinocchio" Date

On the revival showing of "Pinocchio," Dick Feldman, at the Paramount, Syracuse, got an editorial praising the return of this picture. The editorial complimented the theatre for returning the picture and giving the children who were too young to see it at the time it was first released, an opportunity of seeing it now. It also fostered the idea of Hollywood reviving more pictures of this type instead of putting them on the shelf after they have been released once. Dick also had a tie-up with Edwards department store, whereby they gave free tickets as door prizes to the kids attending their Saturday morning juvenile broadcast.

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GEORGE RAFT
in
WHISTLE STOP
with
Ava Gardner • Victor McLaglen • Tom Conway
Screenplay by Philip Yordan, author of "Anna Lucasta"
From the novel by Maritta M. Wolff
Produced by SEYMOUR NEBENZAL • Directed by LEONIDE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LEAVE HER TO HEAVEN (20th-Fox)

First Report:

Total Gross Tabulated	$294,000
Comparative Average Gross	180,900
Over-all Performance	162.5%

CHICAGO—State Lake	166.6%
CHICAGO—Capitol	200.0%
KANSAS CITY—Esquire	123.6%
KANSAS CITY—Uptown	193.5%
NEW YORK—Roxy	167.6%
(SA) Tony and Sally De Marco, Walter Winchell	
SAN FRANCISCO—Warfield	131.3%

THE BELLS OF ST. MARY'S (RKO)

Intermediate Report:

Total Gross Tabulated	$917,700
Comparative Average Gross	659,000
Over-all Performance	139.1%

BALTIMORE—Hippodrome	129.7%
(SA) Vaudeville	
BOSTON—Memorial	108.1%
BUFFALO—Twentieth Century	284.8%
CHICAGO—Woods	198.8%
CINCINNATI—RKO Palace	257.1%
CLEVELAND—Warner's Hippodrome	203.1%
KANSAS CITY—Orpheum	137.0%
MILWAUKEE—Riverside	237.5%
MINNEAPOLIS—Orpheum	205.8%
NEW YORK—Music Hall, 1st week	115.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	118.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	119.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	135.0%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—RKO Brandeis	117.5%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate	171.2%
(SA) Vaudeville	

HOLD THAT BLONDE (Para.)

Final Report:

Total Gross Tabulated	$611,400
Comparative Average Gross	569,500
Over-all Performance	107.3%

BALTIMORE—Keith's	86.8%
BOSTON—Fenway, 1st week	100.0%
(DB) Northwest Trail (Rep.)	
BOSTON—Fenway, 2nd week	90.9%
(DB) Northwest Trail (Rep.)	
BOSTON—Paramount, 1st week	117.9%
(DB) Northwest Trail (Rep.)	
BOSTON—Paramount, 2nd week	104.4%
(DB) Northwest Trail (Rep.)	
BUFFALO—Buffalo	73.3%
(DB) Follow That Woman (Para.)	
CHICAGO—Chicago	91.5%
(SA) Cab Calloway's Orchestra	
CINCINNATI—Palace	71.4%
CLEVELAND—Loew's State	80.0%
CLEVELAND—Loew's Ohio, MO 1st week	60.0%
KANSAS CITY—Newman	80.4%
LOS ANGELES—Para. Downtown, 1st week	94.3%
LOS ANGELES—Para. Downtown, 2nd week	73.6%
LOS ANGELES—Para. Hollywood, 1st week	95.8%
LOS ANGELES—Para. Hollywood, 2nd week	83.3%
SAN FRANCISCO—Golden Gate	171.2%
(SA) Vaudeville	
MILWAUKEE—Palace	112.5%
MINNEAPOLIS—State	112.1%
MINNEAPOLIS—Lyric, MO 1st week	86.3%
MINNEAPOLIS—Lyric, MO 2nd week	113.6%
NEW YORK—Paramount, 1st week	143.6%
(SA) Frank Sinatra, Jan Savitt's Orch., Pied Pipers	
NEW YORK—Paramount, 2nd week	138.0%
(SA) Frank Sinatra, Jan Savitt's Orch., Pied Pipers	
NEW YORK—Paramount, 3rd week	119.7%
(SA) Frank Sinatra, Jan Savitt's Orch., Pied Pipers	
OMAHA—Orpheum	76.5%
(DB) Senorita from the West (Univ.)	
SAN FRANCISCO—Paramount	105.4%
(DB) Love, Honor and Goodbye (Rep.)	
ST. LOUIS—Fox	96.7%
(DB) Scotland Yard Investigator (Rep.)	
TORONTO—Eglinton	141.6%
TORONTO—Tivoli	139.0%
WASHINGTON—Columbia	94.4%

THE STORK CLUB (Para.)

First Report:

Total Gross Tabulated	$538,800
Comparative Average Gross	412,000
Over-all Performance	130.7%

BOSTON—Metropolitan	96.0%
(DB) Life With Blondie (Col.)	
CHICAGO—Chicago	137.3%
(SA) Vaudeville	
CLEVELAND—Loew's State	104.7%
INDIANAPOLIS—Indiana	128.8%
(DB) Follow That Woman (Para.)	
KANSAS CITY—Newman	132.8%
MINNEAPOLIS—Radio City	136.9%
NEW YORK—Paramount, 1st week	132.3%
(SA) Woody Herman's Orchestra	
NEW YORK—Paramount, 2nd week	176.0%
(SA) Woody Herman's Orchestra	
PHILADELPHIA—Mastbaum, 1st week	138.4%
PHILADELPHIA—Mastbaum, 2nd week	125.0%
SAN FRANCISCO—Fox, 1st week	76.1%
(DB) Wanderer of the Wasteland (RKO)	
SAN FRANCISCO—Fox, 2nd week	105.9%
(DB) Wanderer of the Wasteland (RKO)	
TORONTO—Shea's	120.6%

SAN ANTONIO (WB)

Intermediate Report:

Total Gross Tabulated	$303,100
Comparative Average Gross	240,100
Over-all Performance	126.2%

BALTIMORE—Stanley, 1st week	133.1%
BALTIMORE—Stanley, 2nd week	109.4%
BUFFALO—Great Lakes	109.5%
CINCINNATI—RKO Albee	116.9%
CLEVELAND—RKO Palace	92.3%
MILWAUKEE—Warner	121.5%
MINNEAPOLIS—State	168.2%
NEW YORK—Strand	133.1%
(SA) Lionel Hampton's Orchestra	
OMAHA—Paramount	115.2%
PHILADELPHIA—Mastbaum	165.3%
SAN FRANCISCO—Paramount	118.1%

THEY WERE EXPENDABLE (MGM)

First Report:

Total Gross Tabulated	$333,000
Comparative Average Gross	246,200
Over-all Performance	135.2%

BALTIMORE—Century	161.2%
CHICAGO—United Artists	182.9%
NEW YORK—Capitol, 1st week	117.4%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 2nd week	130.5%
(SA) Tommy Dorsey's Orchestra	
PHILADELPHIA—Boyd	143.5%
SAN FRANCISCO—Fox	132.4%

Labor Amity on Coast Assured For the Future

A new era of labor amity in Hollywood seemed assured as spokesmen for both sides of the eight-month strike voiced satisfaction with the rulings handed down by the American Federation of Labor executive council committee which settled the studio jurisdictional disputes between the IATSE and other AFL international unions.

The dispute between the IATSE and the Conference of Studio Unions over studio set dressers' jurisdiction led to the strike.

Commenting on the outcome, Richard F. Walsh, IATSE international president, said he was "very much pleased," adding that "the committee did a fine job on the tough proposition it faced."

Herbert K. Sorrell, head of the Conference of Studio Unions, said he was "perfectly satisfied with the findings. The upholding of trade groups is satisfactory."

The rulings gave the Brotherhood of Painters, a CSU affiliate, jurisdiction over set decorators, and the IATSE over carpenter work on sets and miniatures.

The AFL committee set up a division-of-work "patterned after previous agreements" negotiated by various crafts. It held that all work in connection with window frosting on "props" belongs to the IATSE and on other than "props" to the painters' union.

The United Brotherhood of Carpenters and Joiners have jurisdiction over all trim, mill and carpenter work, except that the IATSE will have the handling of miniature sets, property buildings, erection of sets on stages except as to mill and trim work, the wrecking of all sets, exterior and interior, and the erection of platforms for lamp operators and cameramen on stages.

The decision also defined the division of work between the IATSE and the United Association of Plumbers and Steamfitters, the Building Service Employees' International Union, The International Association of Machinists, International Brotherhood of Electrical Workers.

There was no decision on the claim of the Screen Office Employees Guild to represent all office workers, but the committee said that "acting in an advisory capacity" it was of the opinion that the office workers came under the jurisdiction of the Office Employees International Union.

Sorrell Is Sentenced

Herbert Sorrell, president of the Conference of Studio Unions and leader in the recent Hollywood strike, was convicted on nine contempt charges in Los Angeles January 7 and sentenced to 16 days in prison and fined $1,700.

Set Release for "Strangers"

"Three Strangers," Warner Brothers production starring Sydney Greenstreet, Geraldine Fitzgerald and Peter Lorre, has been set for national release February 16.

Export Unit Files With Commission

The filing of papers by the Motion Picture Export Association, Inc., under the Webb-Pomerene Export Trade Act, was announced January 3 in Washington by the Federal Trade Commission.

Officers and directors of the accosiation, the filing disclosed, are Arthur Loew, Joseph McConville, Philip Reisman, Samuel Schneider, Joseph Seidelman, George Weltner, directors; Murray Silverstone, vice-president and director; George Borthwick, treasurer, and Gordon E. Youngman, secretary.

Columbia Pictures International Corporation, Loew's International Corporation, Paramount International Films, Inc., RKO Radio Pictures, Inc., Twentieth Century-Fox International Corporation, Universal International Films, Inc., and Warner Bros. Pictures International Corporation were listed as members of the corporation.

The filing of papers is all that is required under the export trade act, which provides that nothing in the Sherman Act shall be construed as declaring to be illegal a combination or association entered into for the sole purpose of engaging in export trade, provided no restraint of domestic or export trade results.

The operating of the export associations are closely watched by the commission, which requires the filing of reports annually and at such lesser intervals as it may direct.

RCA Offers New Contracts For Film Recordings

The film recording department of Radio Corporation of America has announced the availability of a new contract basis. According to the announcement, the volume of RCA recording used by major producers and others has increased to a point at which economies can be passed on to those producers using RCA's facilities either in New York or Hollywood.

Riskin Production to Release through RKO

Robert Riskin Productions, Inc., recently organized independent company with three films scheduled for production at a cost of $5,000,000, will release through RKO Radio, it was announced by the latter last week. The first picture will be "Magic City," with a cast to be announced shortly. The company took up its headquarters at the RKO studio this week.

Postpone CBS Color Show

With many key engineers stricken with influenza, the demonstration of color television by Columbia Broadcasting System, set for January 11, has been postponed. The new date will be announced shortly. It was hoped in the meantime that the delay might make it feasible to conduct the demonstrations from the new high-powered Federal transmitter now being installed in the Chrysler tower, New York.

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THEATRES WANTED, ONE OR MORE IN Eastern section. Will purchase, lease, or consider partnership, substantial investment available. BOX 1939, MOTION PICTURE HERALD.

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Schools Will Get U. S. Projectors

The United States Surplus Property Administration estimated this week that approximately 131,000 school systems, colleges and educational institutions might be customers for 16mm projectors when they are made available from military stocks.

The estimate was made by the SPA with the issuance of the regulations under which these and other preferred agencies will be able to purchase surplus Government stocks at a discount of 40 per cent below the fair value as fixed by the Government on the basis of condition, manufacturers' prices and other factors.

As surpluses in which the non-profit institution may be interested become available, they will be given first call. Sales will be made through the Federal Security Administration, with the Office of Education acting as disposal agency for equipment going to educational institutions.

Exhibitors, especially in rural areas, at first had feared that the projectors would get into the hands of traveling shows, creating competition.

20th-Fox Will Release 5 Films in February

Three new features, "Colonel Effingham's Raid," "Shock" and "Behind Green Lights," and two re-releases, "Jesse James" and "The Return of Frank James," will be released by 20th Century-Fox during February, it has been announced by William J. Kupper, general sales manager. Produced by Lamar Trotti and directed by Irving Pichel, "Colonel Effingham's Raid" stars Charles Coburn and Joan Bennett, while "Shock" has Lynn Bari and Vincent Price. "Behind Green Lights," a murder-mystery, has Carole Landis and William Gargan in the leading roles.

$6,497,447 Given War Funds by Hollywood

Hollywood contributed $6,497,447 to service and charitable organizations during the war, to January 1, Edward Arnold, executive vice-president of the Permanent Charities Committee, announced in Hollywood last week.

Universal Gets First Run In B&K Chicago House

Universal will have a first run showing in a Balaban and Katz house for the first time in several years when "The Daltons Ride Again" follows the current "And Then There Were None" into the Garrick theatre. The deal calls for one film only.

Coval Back in Montreal

Irvin Coval has returned to Montreal as branch manager for Warner Brothers following several months as manager in Trinidad.

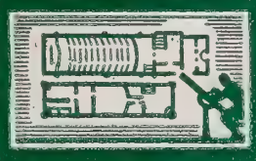
MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN









A 600-Seat "De Luxe" Scheme by Burton
■ ■ ■ PAGE 15

Schlanger's Pointers on Planning
■ ■ ■ PAGE 22

Parker's Law Tips for Management
■ ■ ■ PAGE 24

George Miller in "The Needle's Eye"
■ ■ ■ PAGE 26

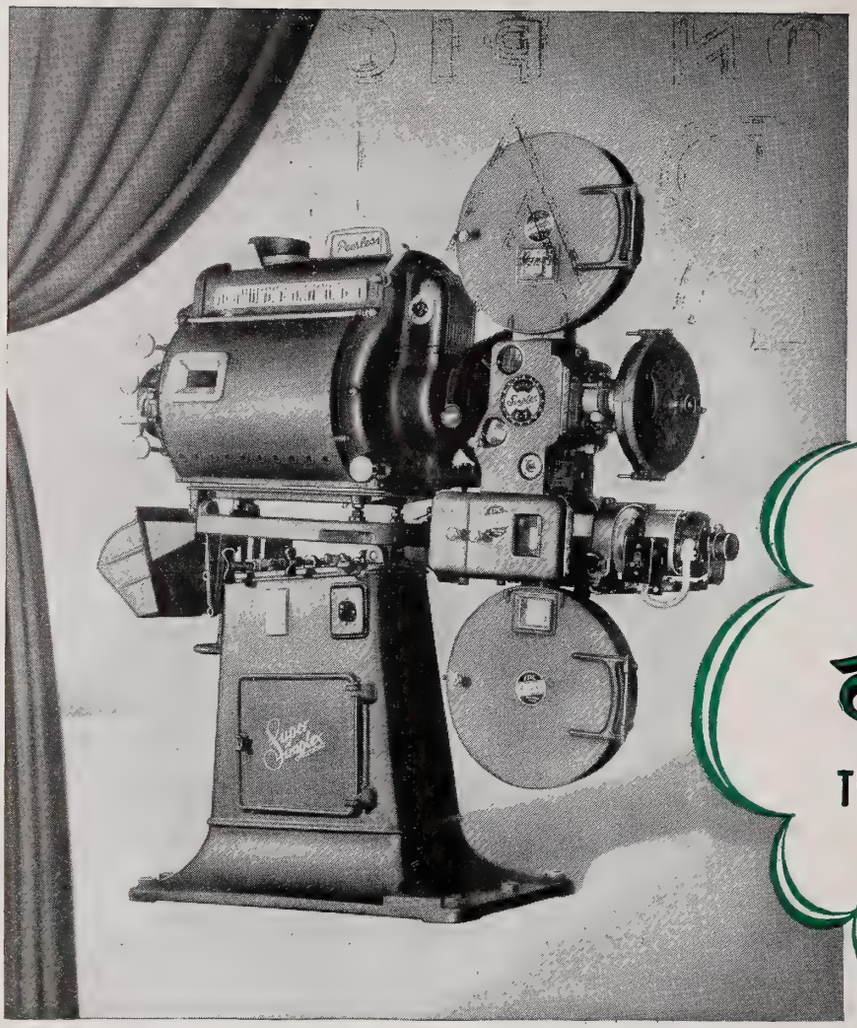
1946 Inspection-Inventory Record
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PHYSICAL OPERATION • MAINTENANCE

JANUARY 12, 1946



Simplex
REG. U.S. PAT. OFF.

The World's Leading Projector

First to Introduce

- ★ Synchronized front and rear shutters
- ★ Quickly interchangeable intermittent
- ★ Removable film gate
- ★ One shot oiling system
- ★ Spiral bevel gears
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- ★ Adjustable conical pressure pad springs
- ★ Shutter timing device (while operating)
- ★ Rotating sprocket framing device
- ★ Shock-proof gears
- ★ Hardened and ground intermittent sprockets

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Division of National • Simplex • Bladworth, Inc.

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A General Precision Equipment Corporation Subsidiary
90 GOLD STREET • NEW YORK, N. Y.

THEY BABY EVERYTHING BUT THE *Velon*



13,707 infants prove you can upholster your seats in colorful, beautiful VELON* —virtually indestructible

There's a continuous performance now going on at New York's Pennsylvania Station Nursery that every showman ought to know about. It's the performance of a new kind of upholstery fabric—*Velon.*

For a year and a half, seventeen hours a day, seven days a week, over 13,000 children of all ages wept, spilled, wet, slept, played, pounded and otherwise abused soft, silvery pastel *Velon* fabric upholstered on built-in sofas and chairs.

And through it all, *Velon* always comes up smiling, as immaculate as the day it was installed. Why? Because grease, dirt and other kinds of soil simply won't stick to *Velon's* non-porous threads.

Use it in bright, glowing or dainty shades on your auditorium seats —and know that this deceptively delicate-looking fabric will take all kinds of punishment. For a quick wipe with a damp cloth restores *Velon's* beauty. It won't snag or scuff, buckle or "grow" out of shape.

Write Firestone, Akron for full information. Plan on *Velon,* today.

Double Feature, New Every Night— VELON fabric over FOAMEX* cushioning

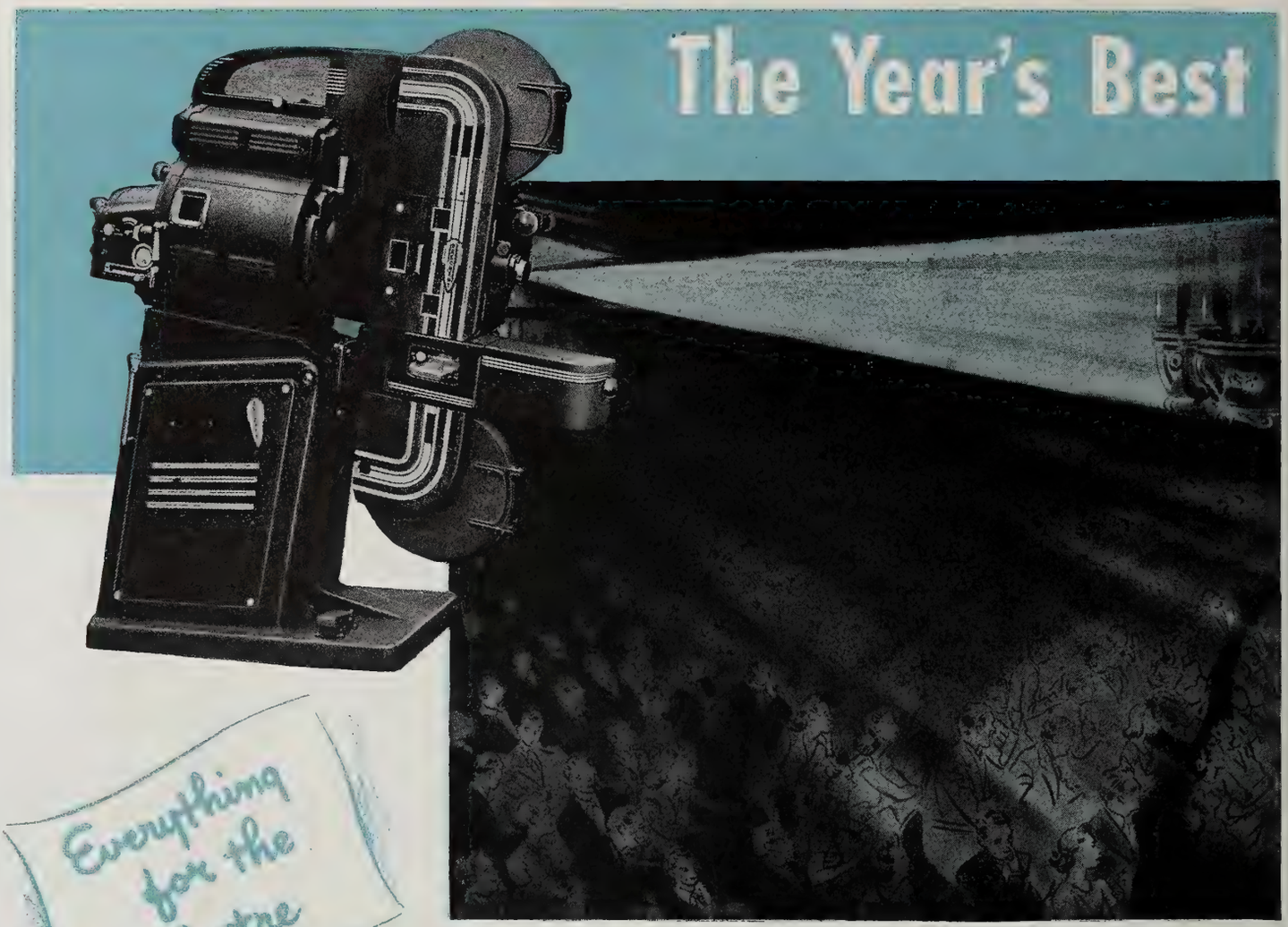
Velon's ideal seating mate is Firestone's *Foamex* cushioning. Patrons float in blissful relaxation on millions of foamed air-and-latex cells, each a perfect little cushion, each a breathing ventilator to keep seating cool and fresh. *Foamex* saves upkeep. It replaces old-style springs and stuffing with a single welded-together material, lump-proof, sag-proof.

BEST TODAY··· STILL BETTER TOMORROW

Firestone

*TRADE MARK

LISTEN TO THE VOICE OF FIRESTONE MONDAY EVENINGS OVER NBC



Everything for the Theatre

RCA Theatre Sound Systems
—have set a new standard for high-fidelity reproduction—for every size and type theatre.

RCA Speaker Systems
—built for uniform audience coverage
—systems for every size and type theatre.
* High power handling capacity
* Extended tonal range
* Balanced bass and treble response
* Permanent magnet type—no field power supplies required

Dependable Arc-Lamp Power Supplies
—Baldor Rectifiers (Bulb type)
—Westinghouse Copper-Oxide Rectifiers
—Century-Roth Motor-Generators



Mohawk "Traffic-Tred" Carpets
—smartly styled—clear, vibrant colors. Featuring "Balanced Construction"—they're built to stand the hardest kind of wear for years

International Chairs
—for comfort...correct posture pitch
—featuring
* Hingeless seat suspension
* Resilient cushioning
* Steel-locked upholstery
* Concealed mechanism
* Assembled unit construction

Performance —any year—with RCA Brenkert Projectors



BACKED by more than thirty years of experience in the design and manufacture of motion picture equipment, the RCA Brenkert Projector has been engineered for the best in performance, simplicity of operation and long life.

Among its many outstanding design features is the double shutter which reduces flicker to a minimum and permits a 20% gain in light on the screen. Less heat reaches the film in the RCA Brenkert Projector since both shutter blades are located between the arc lamp and the aperture. Specially designed guide strips reduce film weave to a minimum.

Dependable operation of the intermittent—"heart of the projector"—is assured by high precision manufacture. Large bearing surfaces and continuous automatic lubrication insure long life and freedom from lubrication worries. For the year's best performance—any year—order RCA Brenkert Projectors *today.*

Complete Equipment for Drive-In Theatres
—Comprehensive Planning Facilities
—Equipment Specially Designed for Drive-In Requirements:
* High Power Sound Systems
* Projection Equipment
* New Type In-Car Speakers

RCA Snowhite & Silverlite Screens
Westinghouse:
—Lamps and Fluorescent lamps, for lighting
—Sterilamps, for germ-killing
—Rectigons, for all bulb-type rectifiers

FEATURES

- Double shutter means 20% more light on the screen.
- Clearer definition over entire picture.
- Minimum shutter flicker.
- Rock-Steady picture.
- No oil can reach lens or film.
- Unit construction and precision manufacture for easy replacement of parts.
- Highest projection standards at lowest maintenance costs.

See the RCA Brenkert Projector today

For the best in theatre equipment—see your RCA Theatre Supply Dealer.

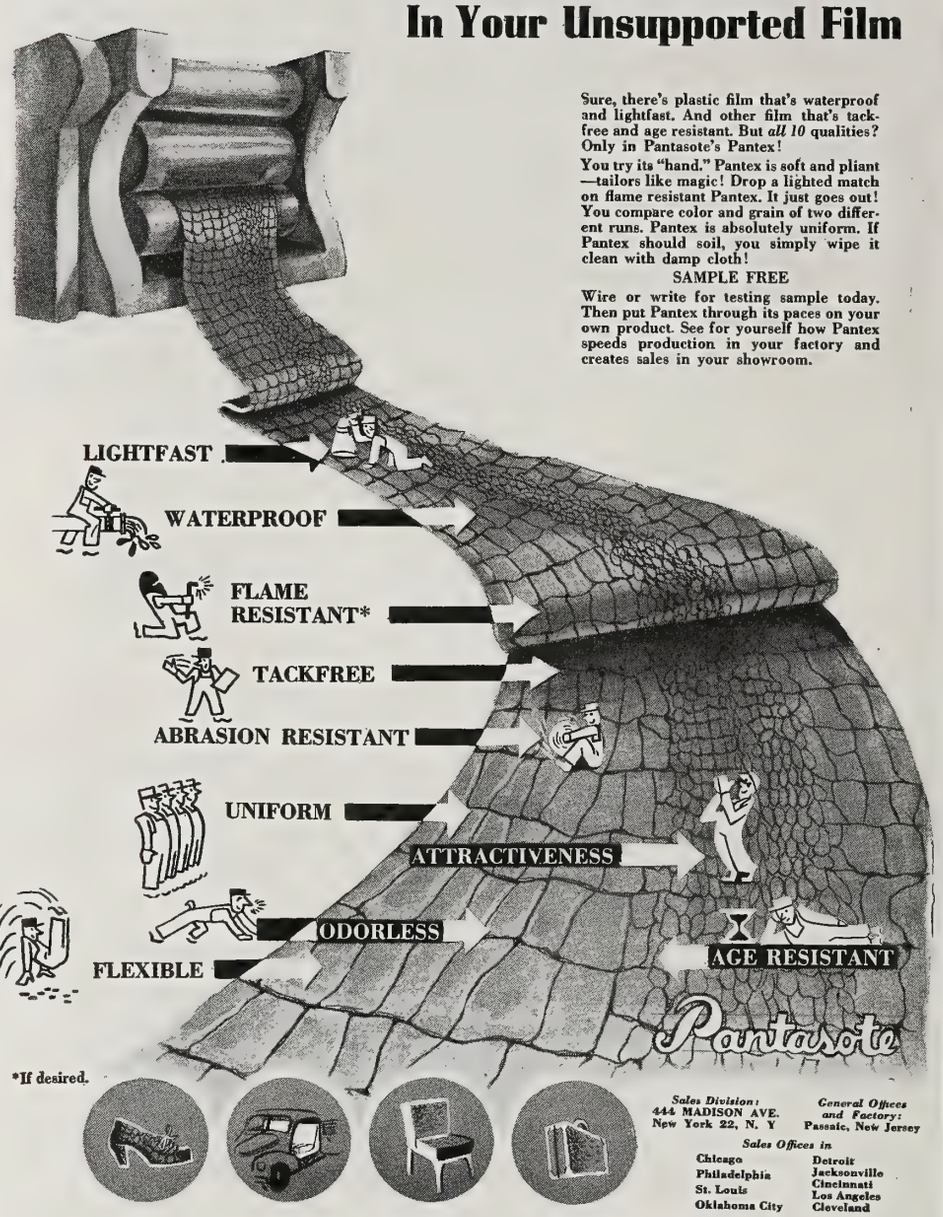
RCA THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.

10 QUALITIES YOU WANT

In Your Unsupported Film



Sure, there's plastic film that's waterproof and lightfast. And other film that's tack-free and age resistant. But *all 10* qualities? Only in Pantasote's Pantex!

You try its "hand." Pantex is soft and pliant—tailors like magic! Drop a lighted match on flame resistant Pantex. It just goes out! You compare color and grain of two different runs. Pantex is absolutely uniform. If Pantex should soil, you simply wipe it clean with damp cloth!

SAMPLE FREE

Wire or write for testing sample today. Then put Pantex through its paces on your own product. See for yourself how Pantex speeds production in your factory and creates sales in your showroom.

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Sales Division: 444 MADISON AVE. New York 22, N. Y

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And you find them all in Pantasote's Pantex!

WALKER - PM - SCREENS

Quality

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

About Products for the Theatre

and people who make and sell them

Theatre Model Sand Urn

A new style of sand urn, designed especially for theatres, has been marketed by the New York Brass & Wire Works, New York. It is a steel cylinder with a baked wrinkle finish in either maroon or black, as desired, and is trimmed in satin-finish lacquered brass and bronze. The height is 16½ inches, the diameter, 12½ inches, and the weight 18 pounds. The sand container is of substantial proportions and is of course removable. This urn is a recent addition to the company's line, which includes handrails, portable posts and velour rope for control of waiting patrons, brass kickplates, etc.



Dry Type Carpet Cleaner

A powder for spot cleaning of carpeting has been placed on the market by the Korex Company, Ferndale, Mich. According to the manufacturer's announcement, the powder contains no soap, and no water is applied in its use; the powder is shaken on the areas to be cleaned, brushed in, then removed with a vacuum cleaner.

"Diffusing" Lamps Available

Filament lamps with glass treated on the inside for the purpose of diffusing the light, manufactured by the Wabash Appliance Corporation, Brooklyn, N. Y., are now being produced for the civilian market, the company announces. They are being made in ten sizes from 10 to 200 watts in voltages of 115, 120 and 125; and four sizes from 25 to 150 watts in 220, 230, 240 and 250 volts.

Reflector Making Pictured

How projection arc lamp reflectors are made is explained, largely through pictures, in a booklet issued by the Strong Electric Corporation, Toledo. Measuring 8½ x 11 inches and handsomely printed, the volume presents a photographic tour of the Strong reflector manufacturing department, the pictures (many of which originally appeared in the October issue of BETTER THEATRES) showing each principal step



Planning postwar redecoration? G-E lighting can be one of your most important tools in creating effects that please patrons, make them want to attend your theater regularly. The Dearborn, Dearborn, Mich.

For tomorrow, G-E Slimline lamps will join with G-E fluorescent and filament lamps to bring you new help, greater service from lighting.

G-E LAMPS

GENERAL ELECTRIC

MOTIOGRAPH

MIRROPHONIC

Enthusiasts Everywhere...

are buying new sound systems now for

PERFECTION IN SOUND

The Utmost in Lifelike Reproduction.
A guarantee of long, dependable, trouble-free performance.
See your authorized Motiograph Dealer now or write for circular L 72, which describes the complete line of Motiograph-Mirrophonic Sound Systems. There's a model for every requirement.

M O T I O G R A P H

"Since 1896"

4431 WEST LAKE STREET • CHICAGO 24, ILL.

HIGHEST STANDARDS OF *Precision*



Projector Parts

Made to extremely close tolerances and individually inspected, guaranteeing interchangeability, trouble-free installation and smooth operation. Your Independent Theatre Suppy Dealer carries them.

-SUPER- La Vezzi "SERVICE"

LA VEZZI MACHINE WORKS

180 NORTH WACKER DRIVE • CHICAGO 6, ILLINOIS

in the production of glass reflectors, from the engineering of gauges to final checking.

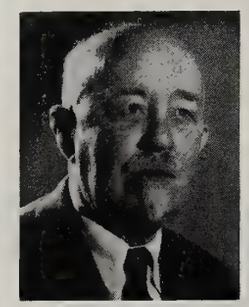
Copies, it is announced, are available free to theatre owners, managers, projectionists.

Name of Company Changed

The name of the Western Electric Export Corporation has been changed to Western Corporation, according to T. K. Stevenson, president. The name, coined from the original, was first applied to the new models of sound equipment distributed by the company outside the United States.

Named Head of Lens Firm

Retirement of Dr. Frederick Kollmorgen, chairman of the board of the Kollmorgen Optical Corporation, Brooklyn, N. Y., has been followed by the election of E. O. Kollmorgen to the presidency in succession to George L. Haas. Dr. Frederick Kollmorgen founded the company in 1916 for the manufacture of periscopes for the U. S. Navy. After the war it turned to the production of lenses and optical systems, including those for motion picture projection and sound reproduction. It now also makes television optical systems.



Dr. Frederick Kollmorgen



E. O. Koilmorgen

Other new officers are John L. Maulbetsch, vice-president and general manager; and William A. Rudd, treasurer.

Formica Production Increased

Addition of another press which has expanded the production of decorative Formica by about 600 sheets a day, is reported by the Formica Insulation Company, Cincinnati, makers of laminated plastic veneers.

The company states that a shortage of plywood forced curtailment of Formica manufacture below the rate indicated by the demand, but that production is nevertheless at a high level.

To Make Television Equipment

Completion of plans for the manufacture of television equipment have been announced by Westinghouse. According to C. J. Burnside, manager of the company's Industrial Electronics Division, the television products will include high-definition pickup units for processing both black-and-white and color pictures and their sound



NOW in production for continually expanding delivery, the new 1946 Bodiform Chairs show in every graceful line, in every distinctive feature, their unmistakable supremacy. The skill of American Seating Company's engineers has surpassed all previous achievements in creating features of highest appeal to your patrons and greatest value to you. New comfort, new beauty of design, improved hazard-proof construction, provisions for easier, more economical housekeeping, and smooth, silent operation—these combine to make Bodiform the finest theatre chairs in history.

Service by our Specialized Seating Engineers

Available to you, your architect or your engineers, this *free service* will bring to your seating problems the resources of the world's largest and best seating laboratory—adapting to your needs the latest developments in clear-vision seating and chair-spacing economies. Let us help you.

American Seating Company

GRAND RAPIDS 2, MICHIGAN

WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating

Branch Offices and Distributors in Principal Cities



CLEAN THEATRES ATTRACT *REGULAR* FAMILY PATRONAGE

Most theatres and other centers of entertainment depend primarily upon regular family patronage for their "*bread and butter*" business. By providing clean, sanitary rest rooms, management can render a public health service in the community and, at the same time, promote the theatre's prestige.

Many theatres simplify the maintenance of sanitary, healthfully clean washrooms by employing West's regular Washroom Service.

Write for **FREE** booklet

WEST DISINFECTING *Company*

42-16 WEST ST. • LONG ISLAND CITY 1, N. Y. • DEPT. MP

Model "D-H"
AUTOMATIC ENCLOSED
REWIND

GoldE

SUPER SAFE — SUPER SILENT



U. L. approved...eliminates fire hazard. Micro-Switch safety cut-off — *when door opens, motor stops!* Motor does not transmit torque to operating parts. Reel-drive Dog ...prevents broken keys.

Low Maintenance Cost
•
Positive Friction . . . Will Not Clinch Film
•
"Tilt-back" Case . . . Reels Can't Fly Off

Available through Theatre Supply Dealers.

GoldE Manufacturing Co.

1220 West Madison St., Dept. D., Chicago 7

for transmission on the same carrier wave. They will be made at the Baltimore plant. Basic development was by the Columbia Broadcasting System.

The announcement adds that the first units for television broadcast from stratosphere airplanes, developed by Westinghouse as "Stratovision," are now in production.

Marlite Colors Extended

New colors recently added make a total of 44 shades and patterns in which Marlite plastic-finished wall and ceiling paneling may be obtained, it is announced by the manufacturer, Marsh Wall Products, Inc., Dover, Ohio. Deluxe Marlite is obtainable in 27 colors and patterns, and Velvetex in 17. These were determined on the basis of a national survey and analysis of orders over the past several years. Both Deluxe and Velvetex types are made in three basic patterns — horizontaline, plain color, and tile.

Mouldings for erection of Marlite paneling are now available in white alloy, plastic, stainless steel, presdwood, and plain wood.

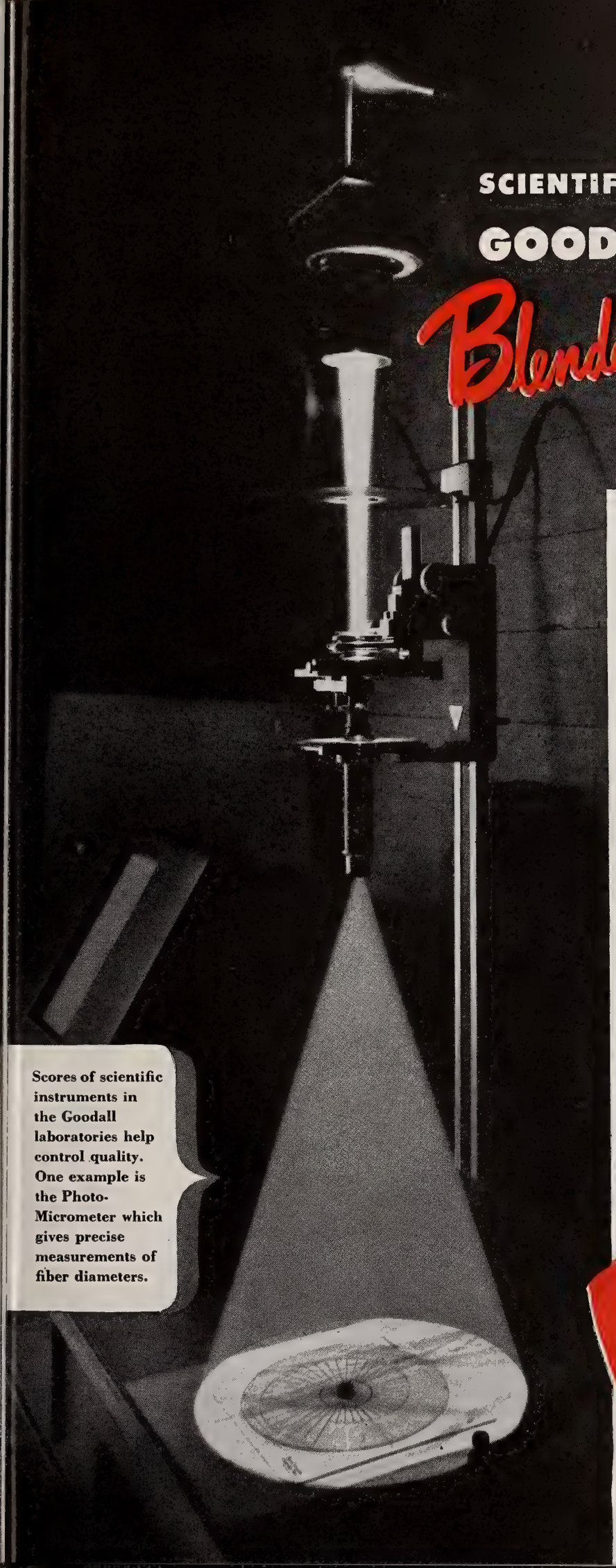
New Descriptive Booklets

A 16-page booklet, handsomely printed in several colors, has been issued by the Altec Lansing Corporation on its new sound system, "The Voice of the Theatre." Besides describing the new equipment in a non-technical manner, the booklet offers many suggestions for the exploitation of such new sound facilities by the theatre. Copy and layouts for banners and lobby easels are illustrated, and there are other kinds of copy for radio announcements, newspaper stories, etc.

Specifications of "Agitair" wire mesh air filters are given in a new booklet issued by Air Devices, Inc., New York. Illustrated and described are the filters themselves and frames for installing them. The filters consist in multiple layers of crimped wire mesh protected on both faces by metal screens.



New installation of Adler removable panel attraction boards, with glass rounded corners, on Loew's Canal Street theatre, New York. Panels accommodate four lines of Adler silhouette letters.



SCIENTIFIC RESEARCH CONTROLS

GOODALL *Blended-for-Performance* FABRICS

From fiber to finished product GOODALL laboratories supervise all operations to give you the finest quality fabrics

*...Blended-for-Performance

Because Goodall has pioneered in the blending of various fibers into superior fabrics, its technicians have achieved more experience and training in the science of manipulating fibers.
Of course Goodall hasn't depended only on experience for leadership. Over the years special laboratory equipment has been developed and new techniques have been applied so that Goodall is constantly able to present superior quality fabrics—Blended-for-Performance.

*Goodall specializes in blending fibers and yarns to create exclusive fabrics...each to serve a special purpose supremely well.

Scores of scientific instruments in the Goodall laboratories help control quality. One example is the Photo-Micrometer which gives precise measurements of fiber diameters.

Goodall-Fabrics INC.

Subsidiary of Goodall-Sanford, Inc.

THE FINEST NAME IN FABRICS

Offices: New York, Chicago, Los Angeles, Boston, Detroit
Mills: Sanford, Maine, and Reading, Massachusetts

The World's Finest Theater Chair



The Only Theater Chair That Combines

LOUNGE-CHAIR COMFORT *with* PUSH-BACK CONVENIENCES



Here's the normal, comfortable, lounge-chair position of the Push-Back Theater Seat. Then, when a patron enters or leaves—



Seated patrons are not disturbed—a gentle movement of the body slides the seat back providing adequate passing space.



Relax, and the chair slides back to its normal comfortable position. There's been no standing up, no interrupted vision, and no inconvenience.

SINCE the introduction of the amazing, new Kroehler Push-Back Theater Seat, no theater can be truly modern without it! This revolutionary seating improvement eliminates standing to let others pass, affords constant screen visibility with luxurious lounge-chair comfort.

Authentic surveys prove it's a real box-office attraction. Let our consulting engineers explain how easily you can modernize your theaters with the new Kroehler Push-Back Theater Seat.

Kroehler Mfg. Co., Theater Seating Division, 666 Lake Shore Drive, Chicago, Ill.

KROEHLER *Push-Back* **SEATS**

For the World's Finest Theaters

The New Community Pattern for Exhibition

There has been some authoritative confirmation recently of the idea that service to a relatively small, compact community supplies the proper pattern for motion picture exhibition. The super-duper-deluxer, set expansively and expensively in the heart of a city, has its place, but a very special one seldom encountered.

"Large civic centers are already giving way to smaller, self-sufficient communities," observed Samuel Goldwyn the other day, adding, "The neighborhood theatre will become an important center of American community life in the peacetime years."

Said Frank H. Ricketson, Jr., president of Fox Inter-mountain Theatres to a convention of his managers in Denver last month, "Every theatre, no matter how a small a trade area it serves, is on the 'main line' today. Watch trends in your own community, for that is where national and internationa ltrends develop."

Cities—great cities—are conscious of the change and are turning their own planning toward making themselves a group of small towns. Said the New York Herald-Tribune editorially the other day:

"The metropolis can be a companionable place. To make it more so, city planners would get rid of slum-grown 'man-hives,' whose masses of masonry no giant could encompass. These subtly estrange men from the place they live in—as what city man does not dimly sense, by contrast, when he sets eyes on a snug New England village built to a human scale? So the planners would 'build in' the charm of compact and self-contained neighborhoods of homes and streets focused upon some common facility as the colonial village centers upon the Green. 'Our biggest cities must, in future, be country towns,' wrote Lewis Mumford, and the notion is beginning to seem less far-fetched, even in New York."

The modern urban and suburban communities will be built around civic services, like the school; and they will focus as well upon a market and often upon a recreation center.

As a medium of expression, the motion picture fits into such a pattern of communal life more readily than any other comparable means of recreation. In plan, architecture and facilities, its theatre will have to fit into it, too.

Details on the Skouras Prefabricated Theatres

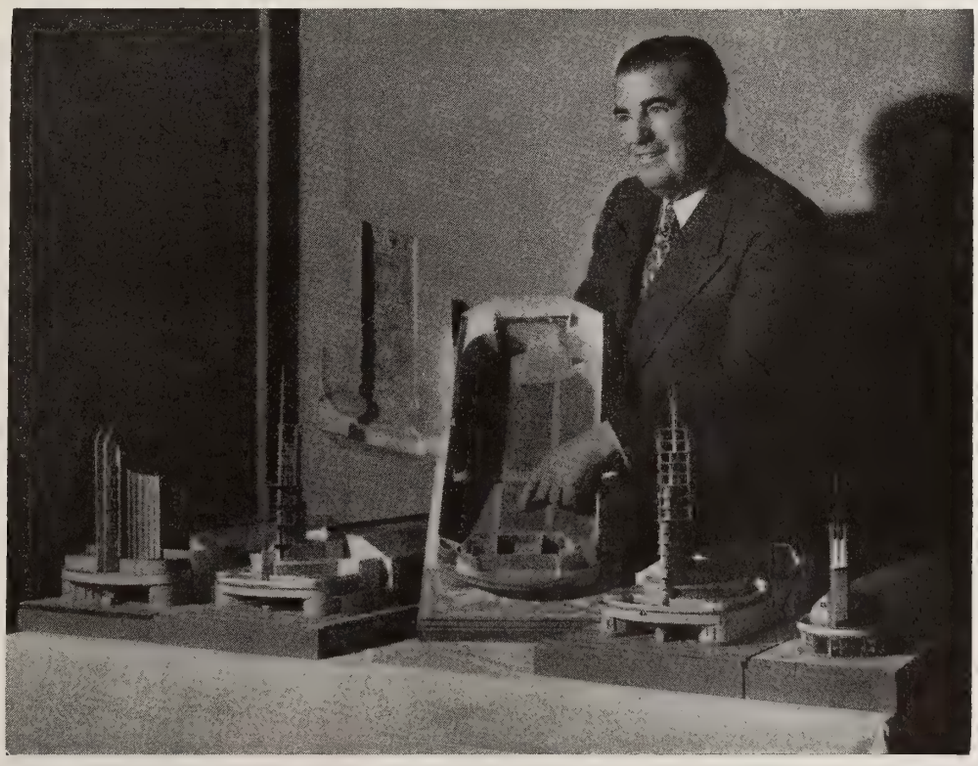
Comprehensive specifications of the prefabricated theatres developed by National Theatres—or more specifically, by the Fox West Coast Theatres organization of the Skouras group of circuits—were issued last month at a convention of the company's Inter-Mountain circuit managers in Denver. Previous data, published with pictures of the four types of houses developed in the July issues of BETTER THEATRES, concerned the main features. Here is a more complete description of how these theatres are put together, and with what:

All types include towers for the name of the theatre and neon animation. The extreme height of these towers is for the purpose of erecting a television antenna in the future.

Construction is entirely of steel construction from foundation and floor, on concrete foundations. Terrazzo and tile floors can be applied where desired. Exposed structural steel is fireproofed with precast gypsum.

All exterior wall structures are of fluted [corrugated—ED.] metal design. The side wall construction includes poured reinforced gypsum between sheets of metal, with different thicknesses to comply with fire regulations in different territories. This unit is constructed in varying lengths with interlocking sections and is held in place with bolts and nuts, fastened to the foundations and also to the structural members.

The roof is constructed of galbestos and is prefabricated, cut at the mill and shipped to the job. All ceiling areas below 25 feet



R. H. McCullough, head of physical operation for National Theatres, displaying to Inter-Mountain circuit convention in Denver, models of prefabricated theatres whose development he directed.

include a two-hour fire rating. This construction consists of poured gypsum between metal sheets with reinforcement.

All interior partitions also include a two-hour fire rating. These are of poured gypsum between metal with another outside covering of decorative metal, such as stainless steel or aluminum.

ENTRANCE AREA

The marquee is part of the main structure and will accommodate four rows of 10-inch interchangeable letters. It has a 57-inch visible opening for interchangeable letters and this opening can be increased to any height desired. Animated neon borders will be installed around the interchangeable letter casing. Marquee lighting will consist of a continuous row, underneath the interchangeable letter casing, of recessed spots. The main marquee ceiling will also be lighted by recessed spots and decorative recessed neon. Removable storm doors have been provided across the lobby.

The box office is built of an incombustible material and will include among its provisions, space for a five-unit ticket machine, a safe, built-in electric heater, built-in seat that can be moved out of the way, an exhaust fan at top and a vent at bottom of door, built-in fluorescent lighting, rear view mirrors, a foot switch for signaling the doorman, door with permanent grilling over which framed glass fits in cold weather.

Seating capacities are from 600 to 3,000. Seats will be spaced 36 inches back-to-back, with a minimum width of each seat of 20 inches. Display frames are of special design and will accept standard size posters of 40 x 60 inches. They will be illuminated with fluorescent lighting both top and bottom, and sides.

Lobby doors will be of Tufflex glass, and instead of including panic bolts they will be operated by a foot tread. A storage room has been provided for candy and popcorn. All draperies throughout this theatre will be of fireproof material.

The projection room includes space for two projectors, a spot lamp, an effect machine and television equipment.

All lighting fixtures are recessed with unbreakable plastic to eliminate any possibility of hazard. Neon for interior lighting will also be used, with special dimming equipment. There will be no suspended lighting fixtures.

Wiring and plumbing will be prefabricated as much as possible at the mill. No plaster is used anywhere, and all auditorium walls are acoustically treated, with the exception of the wainscot, which is metal. The acoustical treatment acts as a thermal insulator also; and it is fibre glass, with a metal grille holding it in place.

All partitions are bolted to the floor. The metal surfaces of the interior and exterior are baked enamel, and interior decorations for the auditorium ceiling, side walls and other spaces are applied at a studio, on a material similar to Masonite, in varying designs. This is applied over the fibre glass acoustical treatment in relief, with a snap-on attachment. Decorations could thus be ordered according to the owner's selection, and seasonal decorations can be obtained. All aisles are barricaded from exterior light by partitions.

Seats will be of fireproof construction. The carpet which will be cut and sewed to size at the mill, will be fastened to the floor with a special cleat arrangement. Centralized vacuum systems will be installed with intake ducts in appropriate locations.

•

The flow of carpeting to theatres may become substantial the latter part of this year, if Leroy A. Beers, president of the Institute of Carpet Manufacturers of America, was correct in his predictions the other day. He told an annual meeting of the organization in New York that the 1941 rate of production would be reached late in 1946. Other members were not so hopeful, however. Some said that 75% of 1941 production would be the highest level attained this year.

•

Harry H. Strong, head of the Strong Electric Company, Toledo, has turned out another of his handsome volumes memorializing an aspect of motion picture history. The latest, entitled "Stages Through the Ages," may well prove to many privileged to receive a copy, to be the best of the lot, for it presents 38 full-page drawings of theatres from the stadia of ancient Greece to fine motion picture theatres of today, all charmingly rendered in pencil in a most effective technique. — *G. S.*

SOUND CONTROL BY MEANS OF DIFFUSING SURFACES AND CEILING PROJECTIONS





■ Many readers may recall references in the column on acoustics conducted in Better Theatres by the late Charles C. Potwin, to the diffusion of sound as a means of eliminating reverberation and echo in motion picture theatre auditoriums. An application of the principle is shown above. The room is a National Broadcasting Company studio in New York. Diffusion is accomplished by hemispheres placed irregularly on the wall, and by triangular projections across the ceiling. Sound is completely collected at the rear wall by perforated asbestos board over rockwool. A few irregular absorbing areas are placed on side wall. Fluorescent tubes run through the valleys of the ceiling projections. The acoustical design is by George M. Nixon of the NBC architectural staff.

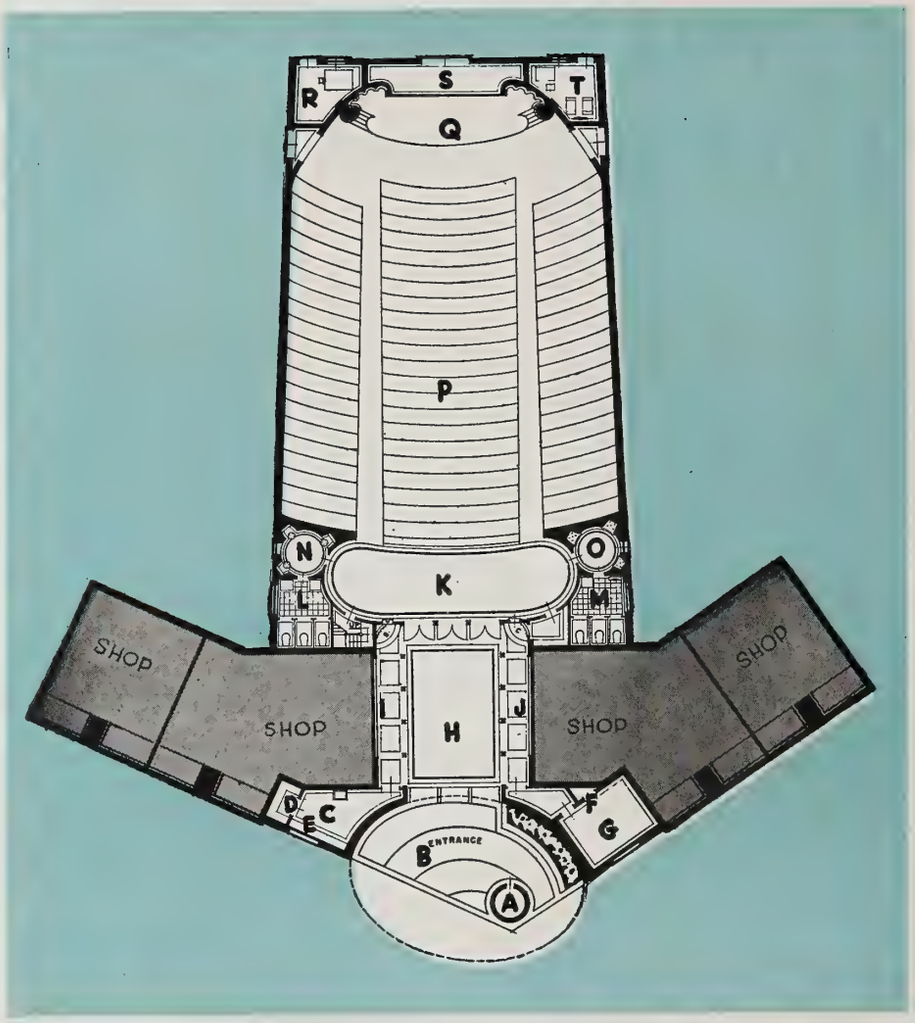
LARGE THEATRE STYLE SCALED DOWN TO 600 SEATS



by **CHARLES C.** BURTON



THIS LITTLE theatre was suggested by an actual problem of plot and community. The town is really only now in the making for homes of executive and professional people of moderate means. And the best location for a theatre has seemed a plot between two streets that come together at an obtuse angle. While this site presents some interesting differences from the usual, the plan of the theatre itself (page 16) is easily adaptable to plots of more regular shape. The purpose has been to effect a theatre of only 600 seats, yet with archi-



THE PLAN: The four shops are so designated. Areas of the theatre are as follows: (A) ticket booth at right side of entrance area, abutting on sidewalk outside entrance doors, (B) approach to entrance doors, (C) janitor's closet, (D) storage closet, (E) marquee letter rack, (F) closet for office supplies, etc., (G) manager's office, (H) lobby, (I) displays, (K) foyer, (L) women's toilet, (M) men's toilet, (N) cosmetic room, (O) smoking room, (P) auditorium seating 600, (Q) stage, (R) boiler room, (S) horn area, (T) air-conditioning equipment room. Stair to projection room off left of foyer. Candy storage room in corresponding location at right of foyer, opening on foyer and also on built in candy counter in lobby.

COSMETIC ROOM: Many are the effective ways of treating the small, circular space provided women patrons as a powder room. Below is a suggestion that expresses the sort of showmanship which, in a small community, can make these facilities the talk of the town. Such a circus scheme as this would be properly done in red and white, with simple line murals expressing the theme in a rather fantastic manner. Neither this nor other treatments need furniture beyond a low stool or two. Below the circular wall is interrupted by a set-in mirror behind a built-in cosmetic table. Daylight fluorescent tubes hidden along each side of the wall opening would be reflected by the mirror to provide indirect illumination of the face for the delicate feminine business of makeup.

tectural character and essential facilities of a good-sized, modern city theatre.

An attractive application of this plan could be made in other materials than I have had in mind in working out this scheme. Here, however, are basic specifications as a general guide:

Front: Blue granite base, Carrara glass from base to entrance height, poreclain enamel at upper theatre facade.

Ticket booth: Blue granite base, plate glass window top, fluted aluminum above.

Entrance area (outside lobby doors): Terrazzo floor with depressions for colored, ornamental rubber mats.

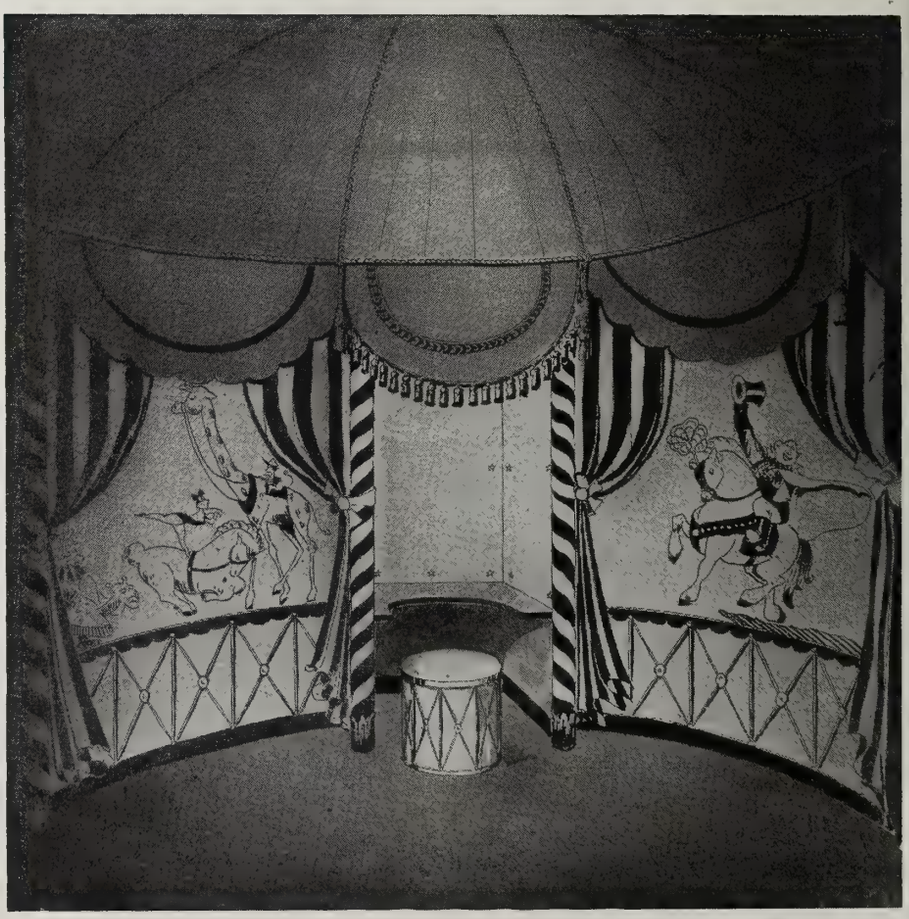
Interior floors: Carpeting in lobby, foyer, aisles, powder room; tile in men's smoking room, terrazzo in toilet rooms.

Lobby finish: Green marble base to bottom of display cases, plaster above, plastered ceiling, wood trim.

Foyer finish: Walls tinted plaster above marble base; plastered ceiling, wood trim.

Auditorium finish: Side walls hard plaster to 4 feet high, figured damask above over acoustic material.

Lighting: Turret fixture above ticket booth equipped with changeable colored filament lamps; spots on top of marquee with color wheel to light kain facade; colored lamps behind name of theatre, with white lamping for letters, on flasher.



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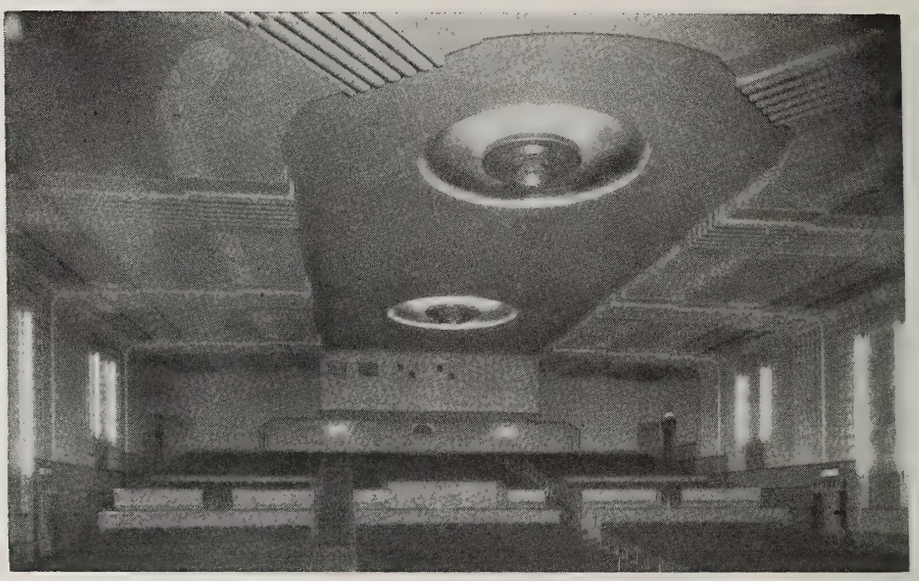
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Causes of Air System Drafts —and How They May Be Prevented

Control of atmospheric conditions only begins with air-conditioning. The rest lies in the process of delivering the conditioned air uniformly to the breathing zone without creating discomfort. Many theatres now employ a method designed to give positive control in this second, the air-distribution, stage. Here is how it works

By GEORGE R. WALLEN



This installation of Anemostats, in the York Theatre at Montreal, was made after drafty conditions during the summer cooling cycle caused a serious loss of patronage. This photo gives an idea of the large volumes of air handled by a few Anemostats, and their adaptability to design.

ALL NEW theatre construction, as well as remodeling, is being guided by the conviction of theatre managers that greater house-appeal is now needed to meet competition. Smart exhibitors are overlooking nothing in their plans for the last word in air-conditioning, modern architecture, etc. And now, more attention than ever is given to the elimination of theatre drafts.

In earlier days, the cooling effect of conditioned air was over-advertised by rather corny signs outside theatres. We still remember: "Arctic Breezes," "Siberian Zephyrs Inside," "Greenland's Icy Mountains," "Never over 70 Degrees" and "Cooled by Refrigeration."

Coolness or warmth, however, did not necessarily mean *comfort,* since in those days the air was simply dumped upon theatre patrons through old-fashioned grilles or registers. Lack of proper air-distribution often made the best air-conditioning systems a nuisance instead of a comfort.

Frigid drafts, stale and sweaty air pockets, cold spots, hot spots—all were common complaints against early air-conditioning. The resulting stiff necks, sore throats and general annoyance to theatre patrons caused those old "arctic breeze" posters to boomerang on many an exhibitor.



The Luna Theatre in Chicago. Since the width of this theatre was relatively small, it was possible to obtain complete air-distribution throughout the theatre with wall-type Anemostat air-diffusers installed on the side walls about five feet above the audience. These devices replaced conventional-type grilles when patronage began to fall off due to customers' complaints about drafts.

The causes of theatre drafts can be most easily understood by looking back on the attempts to overcome them before air-distribution became a science.

The design of registers or grilles on air-conditioning duct outlets was originally based solely upon appearance and the size necessary to pass the volume of air required for heating. Drafts were not so readily produced by air heating equipment since the heated air floated upward. When progressive theatre managers tried to boost patronage with theatre cooling, however, the heavier cooled air fell upon the audience so quickly that its mixing or dilution with the warm air of the theatre took place around the patrons, instead of in the ceiling area above them. This naturally created severe drafts.

To prevent this cold air from contacting the patrons, air-conditioning engineers tried introducing only slightly cooled air in greater volumes. But the increased volumes of slightly cooled air created more drafts, due to the unavoidably greater volume and faster air movement. In addition, the greater volume of slightly cooled air demanded higher equipment and operating costs. So one got back to where he started. It was all a vicious circle.

Architects and harried theatre managers soon recognized that with ordinary registers or grilles on duct outlets, no system

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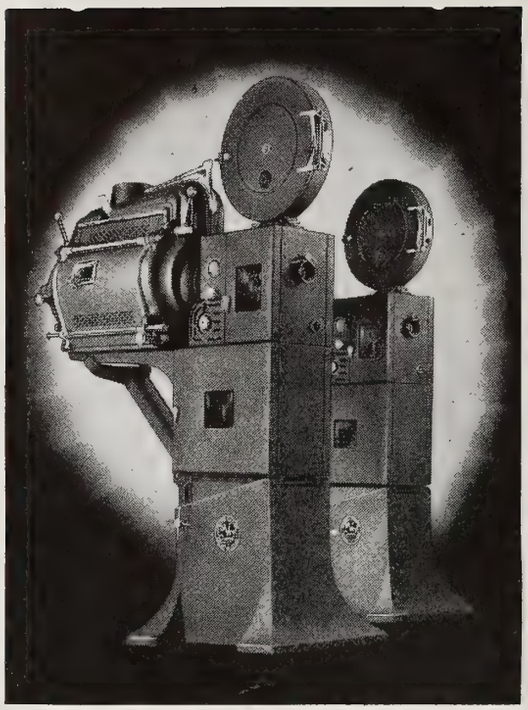
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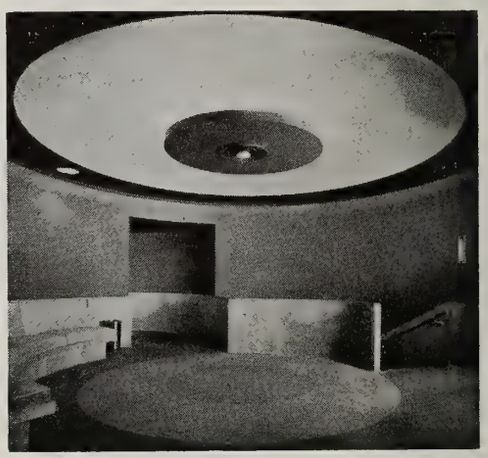
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"The Buildings We Build Build Our Business"

of theatre air-conditioning could avoid being drafty. Regardless of whether slightly cooled air or very cold air was introduced into the theatre, you always had drafts with these outlets because they did not diffuse the incoming air in any way.

Except for the discomfort of drafts, however, the introduction of very cold air had one decided advantage. A given amount of *very* cold air took up more heat from the theatre than an equal amount of *slightly* cooled air. Hence, much smaller volumes of very cold air were required, and equipment and operating costs were lower.

First attempts to design an air-distributing device culminated in the pan-type duct outlet. This was nothing more than a hole cut in the ceiling at the duct, with a simple pan or plaque below it to hide the hole. The pan also acted as a crude and temporary block to the cold air currents which otherwise dropped immediately to the floor.

The performance of this pan-type of outlet is affected by the ceiling construction and cannot be predicted. The air is dis-



Hollywood Theatre, Sioux Falls, South Dakota. The circular ceiling Anemostat provided the motif for the interior decoration of this lobby. This striking design is typical of the varied effects obtainable with this device in association with lighting.

charged in only a single horizontal plane and simply blows against and down the walls. Under such circumstances, the entering air is difficult to control and must be supplied at a temperature close to that of the theatre air. There is only a limited mixture with the theatre air. Further objections are the unequal distribution of the air within the theatre, and streaking of the ceiling by the incoming air.

WHY DIFFUSION IS ESSENTIAL

Constant research in air-distribution finally came up with the solution for draftless air-distribution. And theatres were among the first to take advantage of it. This research showed that the only thing required to eliminate drafts from air-conditioning systems—whether you use slightly cooled air, or very cold air—is an air-

(*Continued on page* 32)

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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

FIREPROOF CONSTRUCTION FOR OUR SMALL THEATRES

FIREPROOF construction for even the smaller of the proposed theatres now on architects' boards, will receive top consideration now because of Government rulings allocating lumber for much needed housing.

In most cases this will not prove to be an important change in plans, since only a small portion of the theatre structure has been non-fireproof in recent years, this small portion being the roof construction and interior partitions. These are the portions where lumber has been used. For walls and floor construction, masonry and concrete have proved to be economical.

Important savings in insurance premiums are possible if the structure is entirely fireproof. The extra cost for fireproof construction of the roof and interior partitions can be amortized in most cases in five years by the reduced insurance rates.

•

Varying auditorium chair widths to stagger seating should especially please partons who find it inconvenient or a little less than impossible to reduce their hip dimensions. This method calls for seats that vary in width in some cases as much as 5 inches. Steady patrons of the wider girths can get to know where those wide chairs are.

•

THE LIMITATIONS OF THEATRE PREFABRICATION

I DO NOT believe that prefabricated theatres will be practical until a great deal more research is carried on in theatre design. The only immediate excuse for prefabricated theatres seems to me their shipment to localities where it is difficult otherwise to erect a theatre. Until the time when a great many theatres can be prefabricated basically alike in size and in most details, they cannot compete in cost with regular construction methods; and an appreciable saving in cost is necessary to warrant using prefabricated units.

Of course, we have had prefabrication of a sort for some time. We are able to purchase many factory-produced items which make up the theatre building. The number of these items will doubtless increase, and the construction time at the site will be accordingly diminished. This will still leave us the advantage of flexibility in assembling the various elements in accordance with a plan which best fits the requirements of the individual project.

•

Built-in, illuminated display cases in foyers and lounges, to exhibit local art and handicraft, represent good showmanship. The exhibits should be changed periodically in order to maintain interest. The cases should have a depth of at least 20 inches. They can project beyond the wall face if the wall thickness is insufficient for setting them in flush. The new miniature fluorescent tube lighting is excellent for this purpose because it requires very little space for concealment.

•

PROPER EXIT WIDTHS

MOST THEATRE building codes call for exit openings of at least a 5-foot width. Now 5 feet is the minimum width recommended for a pair of doors. In order to create a clear width of 5 feet when a pair of doors is used, the clear measurement must be taken with the doors swung open at right angles to the wall, the measurement made between the doors.

This would require two doors, each 2 feet, 8 inches wide, to obtain a 5-foot clear opening. If the doors were only 2 feet, 6 inches wide, the thickness would reduce the clear opening to 4 feet, 8 inches.

The maximum opening advisable for a pair of exit doors is determined by the maximum advisable width for a single leaf, which is 3 feet, 8 inches. Doors larger than this are difficult to handle. Two doors of 3 feet, 8 inches would give a clear opening, when swung open, of 7 feet.

Doors wider than 2 feet, 8 inches should be used only for emergency exits. A width of 2 feet, 8 inches for a single leaf is desirable for entrance rather than exit.

Projections caused by the use of hardware, panic bolts, etc., are usually not considered as decreasing the clear exit opening by most building authorities. However, this should be verified in each instance with the local building department.

AN 18 YEAR RECORD OF TOUGH SERVICE!



HOTELS

A GOOD deal of recent discussion seems to indicate that the plastics age is in the future, and of course it is, in the sense that plastics will be much more widely used than they ever have been.

But you should not overlook the fact that at least one plastic material, laminated plastic Formica has been serving since 1927 in some of the hardest architectural surfacing applications, meeting the most brutal wear and abuse and maintaining over the years its original beauty and sparkle.



AIR, BUS, RAIL TERMINALS

In hotels for instance, it has served for years as tops for bedroom furniture defying cigarettes and alcohol; it has been used also in hotels for table tops in restaurants, coffee shops, bars, for elevator interiors, column covering, and wall paneling.

In train, bus, and rail terminals you will find it on main entrance doors—and there are none that get more severe use.



HOSPITALS

It is also applied there to ticket counters, telegraph desks, telephone booths, soda fountains.

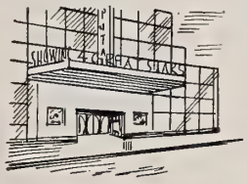
In hospitals its stain proof beauty enables it to perform for years without deterioration on bedside and overbed table tops, private room furniture, shelving in the pharmacy—all spots where no ordinary material could stand up.

Restaurants use it for counter tops and panels, cashiers' desks, table tops, window backgrounds, booth partitions and many other uses.



RESTAURANTS

Main entrance doors of theaters, lobby paneling, ticket booths, water fountain back panels, partitions and wall covering in toilet rooms have been equipped with it.



THEATERS

In busses, trains, and planes it is used for window stools, seat backs and ends, table tops, shelving and similar purposes.

In short, wherever exceptional appearance must be combined with unusual resistance to wear there you will find Formica in solid colors, patterns, inlays, and "Realwoods" in which the genuine veneer of rare woods is introduced into the plastic sheet.

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Book Shelves, Desk Panels and Tops, Reading Tables and Tops, Annex to Congressional Library.

Bar Panels and Tops at Lindy's New York Restaurant.

Lobby Paneling and Entrance Doors in scores of Warner Brothers Theaters.

Commissary Paneling Counter Tops and Amphitheater Walls Naval Medical Center, Bethesda, Md.

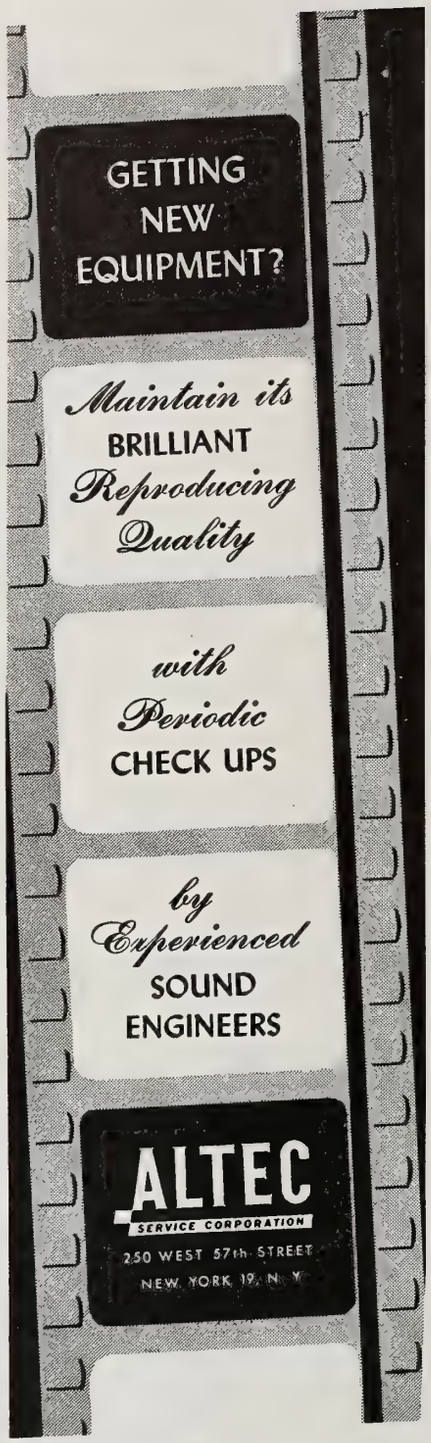
Elevator Interiors, Municipal Building, Washington, D. C.

Cafeteria Table Tops, Supreme Court Building, Washington, D. C.

These are only a few of the thousands of heavy tasks Formica has been given by top architects and decorators. On its record in service it will get thousands more like them.



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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and recent.

BY LEO T. PARKER, Member Ohio Bar

Liability of Insurer Under Orders to Agent

INSURANCE IS the subject of many a litigation arising from misunderstanding of policies, and of the obligations of both the insured and the insurer under modern law. An interesting and instructive case to which a theatre operator was a party is that of Lankhorst v. Union Fire Insurance Company (20 N.W. [2d] 14), reported just last month.



LEO T. PARKER

In this suit it was shown that the owner of a theatre building held an insurance policy on which was issued a "vacancy" permit for six months. The theatre building remained unoccupied for nine months, when it was destroyed by fire. The insurance company refused to pay the loss and the theatre owner filed suit.

During the trial testimony was given that the *theatre owner had instructed the insurance agent to obtain a vacancy permit for one year.* The insurance agent testified that he "intended" to get a vacancy permit for one year. In view of this testimony the higher court held the insurance company liable for the loss, saying:

"When we consider that Wood was the agent for the defendant (insurance) company, we feel that the foregoing evidence is sufficiently clear, satisfactory, and convincing, to warrant a conclusion that a mutual mistake occurred... In so far as the insured is concerned, it is clear that a mistake in the terms occurred."

Therefore, if a theatre owner informs an insurance agent regarding the *kind* of insurance desired, and the company fails to issue a policy *with this protection,* the insurance company must pay the loss.

Seller of Equipment Liable for Fire Loss

THE HIGHER courts consistently hold that all persons are personally responsible for failure to fulfill legal obligations; therefore, any person or corporation that promises to insure property and fails to do so is liable for losses sustained subsequently by the property owner.

For example, in Meislman v. Wicker (30 S.E. [2d] 317), it was shown that the operator of two motion picture theatres purchased certain theatre equipment. The theatre owner paid a down installment and signed a conditional contract to pay the balance in monthly installments. *The seller agreed to insure the equipment against loss by fire and storm.*

The theatre and the equipment were damaged by fire, whereby the theatre owner suffered a loss of $4,000. He sued the seller to recover this amount. The higher court held the theatre owner entitled to a recovery and said that *any person who agrees to prevent a loss is personally responsible.*

This higher court also cited decisions to the effect that where an insurance agent or broker undertakes to procure insurance, the law imposes upon him the duty to perform the obligation he has assumed.

This court said further that failure of the insurance broker to comply with this agreement renders him personally liable for loss sustained by the theatre owner. (See Clam, 182 N.C. 599, 18 A.L.R. 1210.)

How Negligence is Key In Suits for Damages

NEGLIGENCE IS the basis of all damage suits. Unless negligence is proven, the party against whom suit is filed is not liable.

For instance, in General Accident Fire & Life Assurance Corporation v. Latiolais (17 So. [2d] 753) it was shown that an advertising sign was carried by the wind from where it was attached to a lamp post in front of a motion picture theatre and broke plate glass in adjacent property, whose owner sued the theatre owner for damages.

In holding the theatre owner *not* liable, the higher court said that a person never is liable for damages not the result of his negligence.

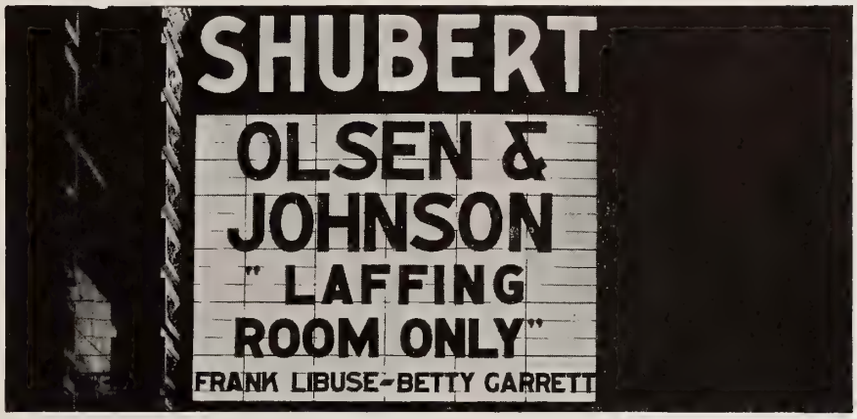
On the other hand, in Saluto v. Publix

(*Continued on page* 41)

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PERMITS BILLING SPACE OF ANY HEIGHT OR LENGTH

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Sell coming attractions to the outgoing crowds. Made of sheet steel, with attractive white enamel finish. Easy to install. Made in standard sections, 7" high by 24", 36" and 48", which can be so combined to make up any desired length. Wagner slotted plastic letters are mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps, $6. End pieces included at no extra cost on displays 8' or longer.

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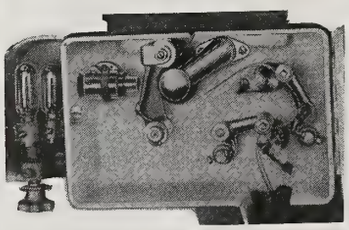
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A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

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— TERRY RAMSAYE

GEORGE F. MILLER, *who begins with the article below as contributing editor of this department, is chief projectionist and head of the maintenance department of the St. Cloud Amusement Corporation, which operates a circuit of fourteen theatres in eleven rural communities in northwestern New Jersey. Mr. Miller is a charter member of Local* 365, *IATSE, which he was instrumental in organizing. He has been president of the local since its inception in* 1937, *and business agent since* 1939.



Mr. Miller's experience extends to other departments of the theatre, as he is an electrician of many years' experience, and an accomplished musician. A member of American Federation of Musicians, Local 379, *he is still seen playing his trombone in the pit of Easton, Pa., theatres when stage shows are presented.*—THE EDITOR.

A Projectionist Turns Colyumnist—with a Theme!

By GEORGE F. MILLER

WHEN THE I. A. local of which I am an officer and member was receiving its charter, Mr. Richard Walsh, now international president of the organization, stated among others things, "Get what you can for your members and always fight for what you believe to be right, but always try to conduct your affairs in a manner that will avoid dissension or friction between owner, manager and projectionist. Always keep the respect of those with whom you come in contact during performance of your work and maintain these relationships so that when you meet the owners and managers you can exchange with them a cheery hello and really mean it."

Several years have passed, so I cannot vouch for the exact wording of this quotation, but the same meaning is there, so I have taken the liberty of using quotes.

I have always tried to carry out this bit of advice received from Mr. Walsh, and now I feel able to tell the world that this policy really pays off. I can show a whole list of better working conditions, raises in pay, vacations, and items of new equipment to prove it.

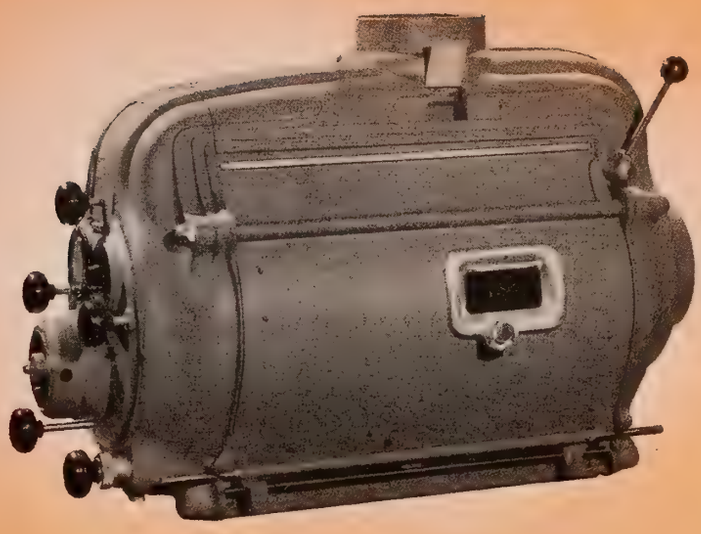
I point this out in my first effort as a "colyumnist" on projection because I intend to bear in mind, in preparing material for this department, that projection is not only a technical interest of the projectionist, but a vital business affair of theatre management.

The projectionist is dependent on the owner for improvement in working conditions and equipment, and needs his co-operation to do the best possible job. He comes in contact with the manager every day. Without good feeling and co-operation among these persons the projectionist is without conditions under which he can do his best work. And, I might add, under which he can lead the happiest possible existence.

While I hope to have some matters from my own activities that will be of interest, I should like to make this column a place for monthly discussions of readers as well. Too many miles separate us to call a meeting which we can all attend in person, and I have always believed that even the apprentice in projection work has some ideas that will benefit all of us regardless of the number of years that are covered by our experience. I shall take it upon myself to preside at these meetings in these pages, and I look forward to our first discussion.

BEING PERSONAL, JUST ONCE

Let's prepare for our future discussions by getting acquainted. Here, in a few words, is my history in this business. Most people are probably in the jobs which they occupy today somewhat by accident, or because of certain breaks which have occurred during their lives. If a person loves his work, they were lucky breaks which caused him to engage in that work. I love my



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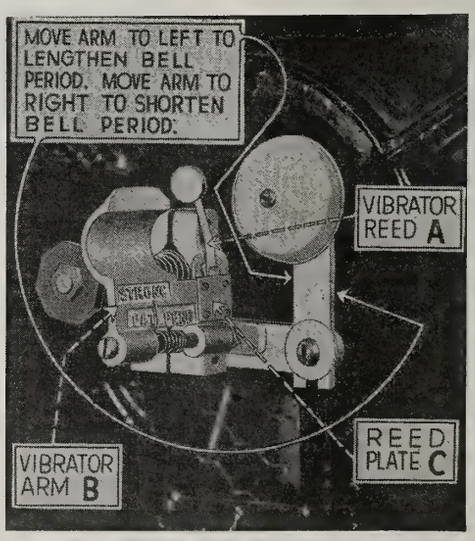
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work, so I consider the breaks which I have encountered to be of the lucky variety.

When I left school I went to work as an electrician, and that experience has been very valuable to me in my present work. As a sideline I worked as a musician. The latter work brought me in continual contact with the theatre business. With the contacts in the theatres, with my music work, and my interest in electrical installations, and being decidely of a "nosey" nature, I spent many hours in the projection room of our local theatre. By so doing, I learned something about projection work, and finally made the first local installation of sound equipment, a disc device. Later I devoted all my time to music, but finally went back to projection.

Then came one of the kind of breaks to which I have referred. I met a young man by the name of Alvin Sloan, who at that time was traveling between churches, schools and what-not with a portable projection and sound outfit. This same man, together with his partner, Mr. C. E. Smith, are now my bosses, owners of the St. Cloud Amusement Corporation in New Jersey. The advancement through the years to the job I now hold I owe to this chance meeting with Mr. Sloan.

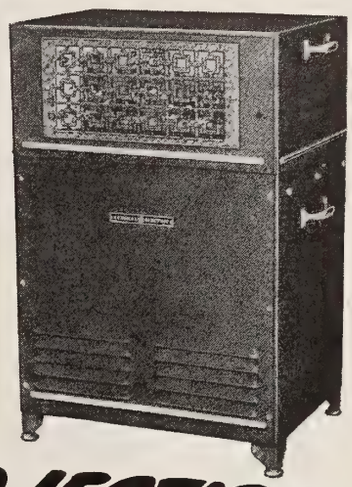
So much for an introduction. With my next appearance, and from there on out, I will confine my subjects to the things I encounter in my work and to what you fellows offer. It is my hope that because of my experience with new equipment, remodeling and maintaining old equipment, replacing parts, building new theatres and remodeling old ones, I may be able to help theatre owners, managers and projectionists solve some of the problems that they meet. And our theme will be: Co-operation to do a better job.



New entirely mechanical reel end alarm developed by Larry Strong and manufactured by his Essannay Electric Manufactuing Company, Chicago. Without electrical devices, not requiring presetting, it gives a clear signal of 15 seconds duration a minute and half before the end of a reel. It is adjustable to either 4-inch or 5-inch reels.

BACK AGAIN

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FEATURES

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***POSITIVE RELAYS** — Permit operating the unit by remote control.

The above features are just a few of many which explain why these G-E rectifiers give long trouble-free performance. For better service at lower cost install G-E Copper-oxide rectifiers for motion picture projection. G-E rectifiers are distributed nationally by the National Theater Supply. There's a branch near you. Obtain additional information from Section A1612-55, Appliance and Merchandise Dept., General Electric Co., Bridgeport, Conn.

GENERAL ELECTRIC

1946 Inspection and Inventory Record

1. Projection-Sound

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: PROJECTION ACCESSORIES

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGINA PRIC
1. Projector Gears									
2. Intermittent Movements									
3. Sprockets									
4. Projector Shutters									
5. Film Takeups									
6. Projector Motors									
7. Projection Lenses									
8. Condenser Lenses									
9. Arc Reflectors									
10. Lamphouses									
11. Arc Control Motors									
12. Arc Control Mechanisms									
13. Projector Bases									
14. Soundheads									
15. Amplifiers									
16. Current Rectification									
17. Rheostats									

THEATRE _____ MANAGER _____

LOCATION _____ INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	

DRAFTS—AND HOW TO PREVENT THEM

(*Continued from page* 20)

diffuser which pre-mixes the supply air with the theatre air *entirely above the audience zone.* In other words, an air-diffuser is needed which pre-mixes the supply air and the theatre air *within the diffuser itself.*

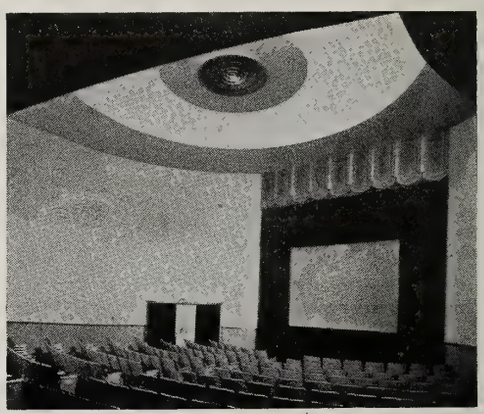
Such a device equalizes the temperature and humidity throughout the theatre by thorough diffusion of the air mixture within a short distance of the air-conditioning outlet, far above the audience. All the advantages of very cold incoming air can be obtained with such an air-diffuser—small volumes of supply air, lower operating costs, and less expensive equipment.

Research and long experimenting in the design of air-diffusers culminated in the type of air-diffuser known as the Anemostat. This name is a tough word, not easily spelled or pronounced. The Greeks, who had a word for it, are responsible. Thus, they had "anemo" for air flow, and "stat" for control or regulator. So we interpret Anemostat as a combined air pre-mixer and air-diffusion control for the purpose of introducing cooled or heated air without discomfort to anyone in the theatre.

The accompanying photographs illustrate where these devices are located relative to the audience. In the view of the Luna theatre in Chicago, for instance, wall-type Anemostat air-diffusers are installed on the side walls about 5 feet above the audience. These Anemostats replaced conventional-type grilles when patronage began to fall off due to customers' complaints about drafts during the cooling season.

The single large ceiling Anemostat—shown in the photo of the 52nd Street Trans-Lux Theatre in New York—supplies air-distribution for the entire orchestra. Note how the circular design of this diffuser harmonizes with the ceiling decorations and indirect lighting. The other accompanying photographs illustrate the effectiveness with which Anemostats are blended with modern schemes of decoration in theatres. They create varied and unusual effects, and can be combined with lighting fixtures and lighting effects.

Another special purpose served by air-diffusers is in connection with the critical spots in a theatre, such as the extreme rear of the balcony, as well as immediately under the balcony in theatres where the ceiling heights are low. Here the wall-type Anemostat may be used, for it operates



Trans-Lux Theatre, 52nd St. and Lexington Ave., New York City. Thomas W. Lamb, Architect. D. D. Kimball, Engineer. The single ceiling Anemostat shown in the photo supplies draftless air-distribution for the entire orchestra. Note how the circular design of the unit harmonizes with the ceiling decorations and indirect lighting.

the same as the ceiling-type, except that radially it diffuses only over 180°.

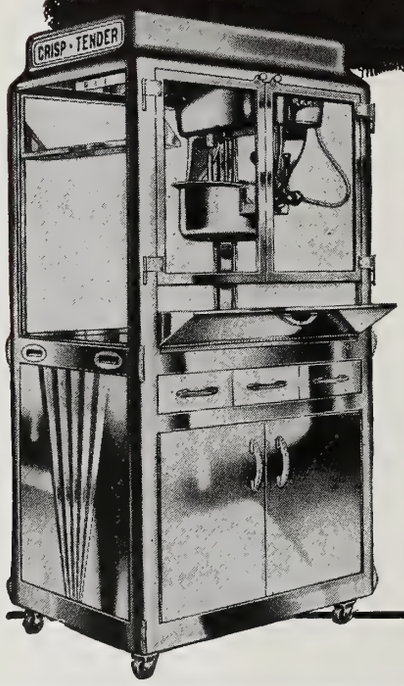
The far-reaching effects of this air-diffuser become more understandable to the theatre manager when he realizes what goes on inside this patented device.

HOW DRAFTS ARE ELIMINATED

To begin with, the Anemostat is easily fastened to the duct outlet. When air of any duct velocity reaches an Anemostat, it passes through a series of flaring metal cones, fixed one inside the other (see the accompanying cross-section). The velocity of the supply air is instantly reduced by air-expansion within the flaring cones. This air-expansion converts the velocity energy of the air into a blanket pressure on the room air beneath the diffuser.

The metal cones are formed in such a way that the passage of supply air through them also siphons a series of counter-currents of room air back into certain of

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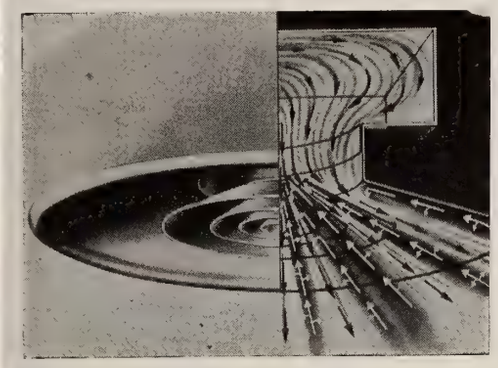
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the cones (see cross-section). However, two cones act as suppliers only. These multiple counter-currents carry room air equal to about 35% of the supply air into the diffuser, where it is mixed with the incoming airstream.

In this way, air of any duct velocity passing through this device is pre-mixed



The metal cones of the Anemostat are designed so that air of any duct velocity passing between them creates a series of counter-currents of theatre air. At the same time, air-expansion within the cones converts the air-velocity energy into a blanket pressure on the air below. In this way, supply air is pre-mixed with about a third of its volume of theatre air before it is spread throughout the theatre in a series of slow-moving blankets.

with room-air and redistributed as a blanket pressure on the room air below. The series of cones forming the Anemostat then discharge definite proportions of air into the room in all directions in a continuous blanket. Such low-velocity air-diffusion, together with the air-mixing action, completely eliminates drafts; temperature and humidity are equalized throughout the room, air-pockets are prevented, and evaporation areas around patrons' bodies are broken up.

INCIDENTAL ACTION

The air-diffuser has a number of advantages beyond its main purpose, it being rather unique in ironing out headaches which would otherwise be difficult to overcome with theatre air-conditioning systems, good or bad. For example, the effects of any delayed action of the automatic thermostatic controls are not so noticeable because of the well-diffused air. And the absence of drafts and any over-cooled or under-cooled spots keep the controls steadier and free from erratic operation. For the same reason, the location and size of theatre duct-outlets become of less importance, and fewer may be used. High duct velocities and any fluctuations in the supply of conditioned air are also less noticeable, due to the thorough air mixing action within the Anemostat.

Efficient air-diffusion makes possible substantial reduction in duct sizes. This is possible with the Anemostat because it makes possible higher velocities either in summer or winter.

The author is assistant to the chief engineer of the Anemostat Corp. of America, New York.



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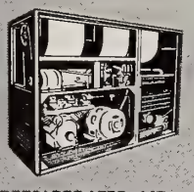
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about People of the Theatre

IRWIN WHEELER plans to remodel the Playhouse theatre in New Canaan, Conn., and double the seating capacity of the house. Work will start in the Spring. JOHN and DREW EBERSON, New York architects, have been engaged to draft the plans. The entire building will be altered to provide lounge rooms, probably an art gallery, and an enlarged projection booth.

EARLE G. HINES, president of General Precision Equipment Corporation, has announced that his company is in the process of acquiring from the General Motors Company a manufacturing plant at Bloomfield, N. J. The plant, which is modern, will be occupied by the International Projector Corporation, makers of Simplex projection and sound equipment.

The 650-seat Gordon theatre in Middletown, Ohio, will be reopened shortly by Mrs. MARY GORDON and Mr. and Mrs. R. A. GIBBS. The theatre was damaged by fire in June, 1942.

The Norris Amusement Company, Norristown, Pa., has taken over operation of the Westmar theatre from LOUIS FELT.

STAN WARKO has been appointed district supervisor of the Kansas City area for the Altec Service Corporation.

M. A. GOLDRICK, formerly regional manager for Northern Continental Europe of the Western Electric Export Corporation, has been appointed managing director of Western Electric Co., Ltd., London.

FRED VAN SLOOTEN, for the past ten years in the American Seating Company's plant engineering and research departments at Grand Rapids, Mich., has been appointed assistant product manager of the theatre-chair division.

RICHARD M. SNYDER has been appointed general sales manager of Hertner Electric Co., Cleveland.

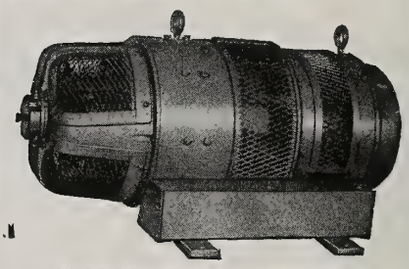




W. D. Myers, who has joined the Strong Electric Company, Toledo, as research engineer; and A. B. Boudouris, who has returned to that manufacturer of projection lighting equipment as field engineer.

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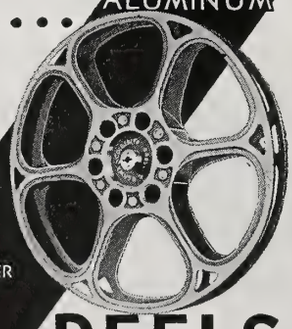
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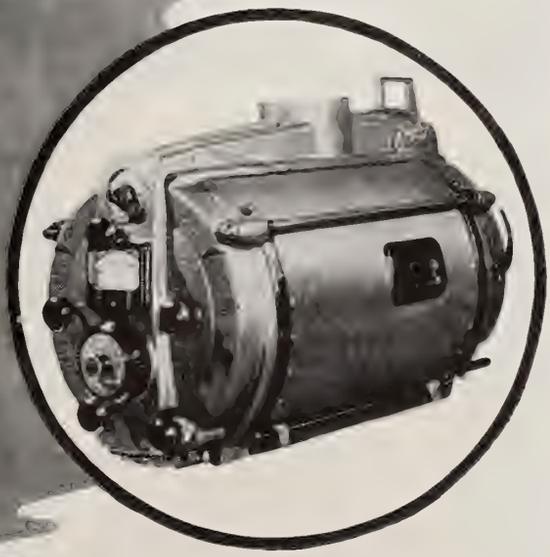
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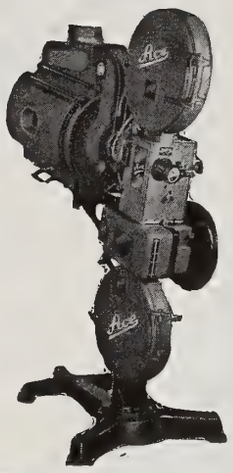
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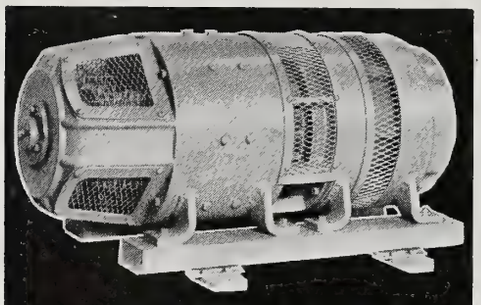
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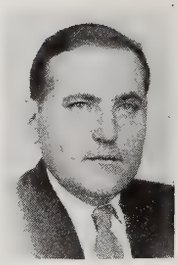
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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

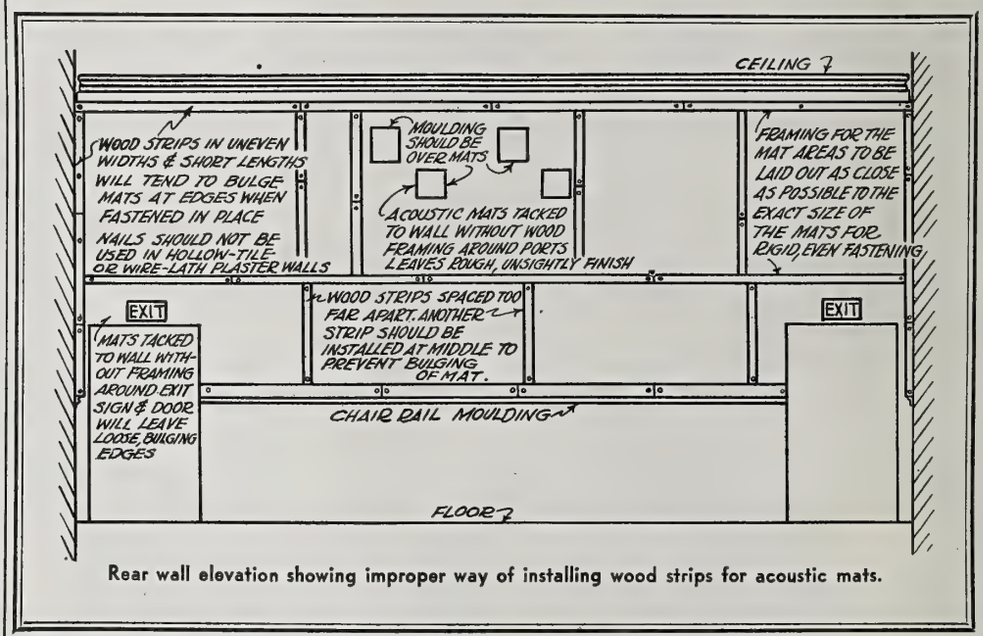
A Safe Way to Install Acoustic Pads Under Fabric

Third of a series of articles dealing with common bad practices of the past

LAST MONTH we told of an actual wall fabric installation that almost drove one theatre owner to the booby hatch. Now we tell of another one involving the installation of acoustic pads behind the fabric. This one also is typical of neglected planning and incompetent procedure, leading high blood pressure, delay, unnecessary expense, and trouble later on.

It was about a month or two after the job was finished that the theatre owner went up in the air, complaining bitterly that the fabric on the rear wall was coming loose and that the acoustic material underneath was bellying up like a balloon. The main target of his tirade was the drapery man, who was called in. The drapery man's comeback was that the job was all right when he left it, that something must have happened in the meantime, and if the stuff was working loose it must be the fault of the wall.

At this the theatre owner shot back, "It's a fine time now to talk about weak walls! This should have been known before. I thought I had a drapery man doing the job, but now it looks like it must have been a shoemaker!"



Rear wall elevation showing improper way of installing wood strips for acoustic mats.

WHOSE FAULT WAS IT?

Well, after more heated argument, enough of the installation was removed to allow examination of the wall. It was found that the acoustic mats, wood strips and fabric were fastened to plaster laid on wire lath, with studding between. At the places

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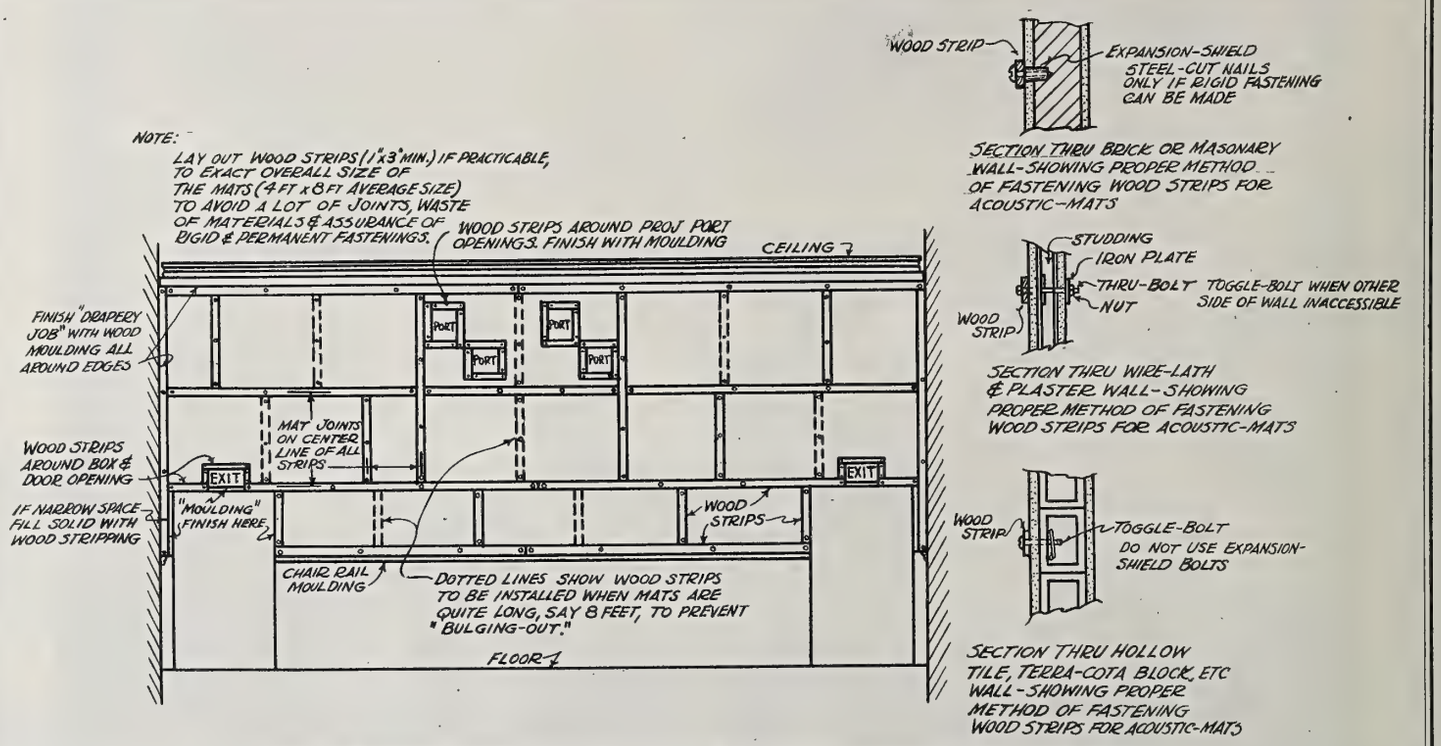
where the wood stripping and the mats had worked loose, only nails had been driven through the wood and into the plaster. By lifting the strips with the finger, quite a length of the wood could easily be pulled away from the wall, with some nails coming out cleanly, while with others pieces of plaster came out.

The places where the wood strips stuck other in many places, while at other spots they completely missed the wood strips underneath.

To make up for this fault, the edges of the mat had been pushed toward the middle of the strip in order to have a nailing spot. This, of course, caused the material to belly-up at these points, creating humps on the fabric stretched over it.

tightened in place. This method of fastening the wood strips to the wire lath and plaster wall is all right where the other side of the wall is inaccessible or buried from view. Where the other side of the wall is in, say, the projection room, through-bolts should be used for a more solid and permanent fastening of the strips.

The same preparation should be made for



Rear wall elevation showing proper way to install wood strips for fastening of acoustic mats.

solidly was at the points where the nails hit the studs, or where they were bent or driven into the plaster at an angle. At several places the wood strips were split by the wall fastening nails, and it happened that into these splits and also into the joints of the wood, the mats were tacked. At these points the heavy mats pulled out easily, then bellied-up under the fabric.

It could easily be seen that the wood strips were laid out haphazardly, not according to the size of the acoustic mats. In some places 1 x 3-inch strips were used with ½ x 2-inch strips butted against them, while in other spots even ⅞ x 1-inch wood was used. These wood strips were installed in very short lengths, making a lot of unnecessary joints and in blocked areas not suited to the purchased size of the mats. This meant cutting the mats in various odd sizes to fit the framed blocks of the wood strips; as a result there was some waste of material.

At many points the wood strips, in addition to not being spaced properly, were not plumbed up and down or straight across; consequently the edges of the mats worked out and even overlapped one an-

Also, in several spots large spaces occurred between the edges of the mats where they did not butt tight against one another. It was noticed, too, that there were no wood stripping around the projection port openings; here the mat material was tacked into the plaster only. In many places the nails ripped out small chunks of plaster at the edges of the ports, leaving the acoustic material hanging. The same thing happened to the thinly finished molding that held the outer fabric around the port openings, for with no solid wood strips underneath the nails missed the plaster altogether.

THE CORRECT METHOD

To avoid such conditions holes should be drilled in the wood strips at the best possible location for a solid fastening to the wall. These holes should be large enough, but not too large, in both the wood strips and the plaster so that toggle bolts can be slipped easily through them and then screwed firmly in place. *Washers should be inserted between the heads of the toggle bolts and the wood strips so that these heads will not be forced through the holes when* these through-bolts as with the toggle-bolts, except that on the other side of the wall a fairly large iron plate should be slipped over the bolt and then tightened with a nut.

Where the wood strips have knot holes, piths or splits and are warped, they should not be used for fastening the mats. Any such wood installed will tend to loosen the mats or the fabric in a very short time.

Where the mat length is over 4 feet, intermediate wood strips should be installed to fasten the mat solidly at the center and thus prevent any bulging out later on. All wood strips should be of uniform width throughout, at least 1 x 3-inch, and in the largest lengths practicable.

When the mats have any moisture in them, due to storing in a damp place before the installation (or they have absorbed undue moisture while on the wall), they should be thoroughly dried out. When damp mats are installed, they will act like a sponge, sucking fine particles of dust and dirt to the wet surface, thus causing unsightly stains and abnormal stretching or wrinkling of the fabric over them.

Where the plaster is fractured or chipped out, as around the projection port openings,

exit light boxes, door openings, etc., it should be re-plastered and thoroughly set before any wood strips or mats are installed. All edges of the fabric and mats to be finished around any openings or obstructions, should be cut cleanly with scissors or a sharp knife.

The installation should be finished off with strong pieces of molding all around, at ceiling, openings and obstructions, to give a clean-appearing job with no rough edges showing.

It should be remembered that all inflammable fabrics installed in the theatre must be absolutely flameproofed *by a method of flame-proofing acceptable to the local fire authorities. Also, the acoustic mats should have the approval of these authorities.* Most cities require the acoustic mats to have chicken wire reinforcing on one side, and heavy gauge wire-lath on the other side of such materials as rockwool.

Watch These In Auditorium Floor Planning

THERE IS NO more convincing indication of how specialized the theatre building is in comparison with most other kinds of buildings than the planning of the auditorium floor slab. Laying a concrete floor is a common, everyday affair in construction work. But how many architects and contractors really understand what is involved in laying a theatre auditorium floor? Here as well as in most other parts of the building, the theatre owner and management had better make sure that the planning has been done properly before the actual construction work is begun. First, it should be made absolutely certain that the ground fill is uniformly solid throughout the required area and that there is no possibility of any shifting, water accumulation or penetration after the floor is laid. The grade lines and levels are laid out accurately with engineering instruments, such as a transit; however, these essential grade lines should be determined from the seating plan, drawn and designed by an expert in such work. The grade lines and levels are basic factors of the viewing conditions.

After these grade lines and levels are laid out on the job, there are other important details that must be considered. One of these is the aisle light, hearing-aid and any other electrical wiring conduits to make certain that they are located exactly, and terminated at the proper heights from the finished floor in relation to the chair



Of course, you insist on keeping your floors and carpets clean and neat. Quite rightly, too, because appearances do count.

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standards, back-to-back spacings, and aisles.

Another detail is the exact locations of any floor vents; these should be determined with accuracy so that there will not be any serious interference with the chairs when they are installed. (In many cases in the past, such negligence meant ripping out of the concrete floor and the relocation of these items so that the chairs could be installed properly.) Next, all aisles and any crossovers required in the chair layout should be measured off accurately, with respect to their widths and to any tapers and depressions.

AISLE DEPRESSIONS

It should be kept in mind that when the aisles are depressed for carpeting, a variation of as little as ¼-inch in the width may throw an entire row of chairs out of line. This is due to the fact that each row of chairs must fit into a certain area, and if the edges of the aisles encroach upon this area, the backs of the chairs will have to be installed on a different radius than originally planned, and the backs will have to be "squeezed in" to make up the difference.

In other cases, a mistake in the depressed aisles may mean that the aisle standards will overhang the depression somewhat, making a solid fastening of these standards to the floor impossible.

The depressed aisles should be laid out accurately also as to their depth, at the time of the pouring of the concrete, as they cannot be either too deep or too shallow, but strictly in accordance with the thickness of the lining and carpet to be laid. A lot of useful life can be taken out of a carpet when these depressed aisles are not laid out properly.

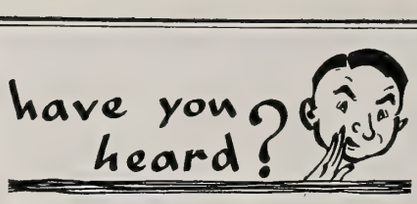
As to the makeup of the concrete for an auditorium floor, it should always be made certain that it is mixed in the proper proportions and according to established, safe building practices so that after it is laid it will not easily chip, crack or powder. The thickness of the concrete floor should be so that it will stand drilling of holes without chipping away and holding the chair fastening screws rigidly in place for a long time. The finish of the floor should always be at least 2-inches thick with a strong make-up of cement so that it will not peel easily or powder. *Concrete that has set properly and is made-up strongly will have a distinctive ring when struck a blow with a hammer.* This simple test is not always absolutely accurate (frozen concrete, too will appear to be very hard); however, lack of such a ring should arouse suspicion.

EXPANSION JOINTS

Expansion joints are put in the floor to compensate for shrinkage due to hardening and contraction of the concrete from temperature changes, building settlement, etc. These stresses cannot always be counteracted successfully, but any serious effects can be minimized when the floor is laid out in the correct manner. *These expansion joints should never be laid out on the job until a thorough study has been made of the chair layout, especially the back-to-back spacing of the chairs.*

No expansion joint should come in a direct line with the line of the chair fastening holes. The joint should be at least 3-inches away from any hole intended for fastening the chairs. Drilling holes near an expansion joint will either chip out a piece of the concrete or fracture it, thus making a weak fastening for the standard.

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that to repair chipped porcelain enamel on plumbing fixtures commercial liquid porcelain should be used?

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■ Marquee of B. F. Shearer's Liberty theatre in Seattle, its three faces equipped with Wagner stainless steel frames and glass units, and employing translucent colored plastic changeable letters.

A Line o'Law or Two

(*Continued from page* 24)

Great States Theatres, Inc. (56 N.E. [2d] 635), where a theatre patron was severely injured when he slipped on some popcorn while descending a stairway, the testimony proved that the theatre management and employes were negligent in cleaning the stairway, and the higher court held the injured patron entitled to recover damages for his injury.

According to this decision theatre employes must clean the premises, stairways, etc., at least every 24 hours to avoid being negligent.

Liability in Case Of "Hidden Peril"

MODERN HIGHER courts consistently hold that the proprietor of a theater is *not* an insurer of the safety of patrons; but he does owe them the duty to exercise "ordinary care" to keep the premises in a reasonably safe condition and "to give warning of perils or unsafe conditions in so far as can be ascertained by reasonable inspection."

In Ross v. Sterling (34 S.E. [2d] 64), a woman was seriously injured as she was leaving through a double-door exit. Her coat caught on the lock of one half of the door, which was closed, and while she was in the open doorway trying to release her coat, the open half closed with great force, knocked her out of the doorway and down on the sidewalk. She sued for damages and *proved that the door check, which exerted force on the door to close it, was not in proper working order.*

The lower court held the proprietor liable. The latter appealed to a higher court and *proved that he had no knowledge that the door check was out of order or repair.*

The higher court reversed the lower court's verdict, stating that no proprietor is required to warn patrons "of any hidden peril."

Agreement Limits Theatre Broker's Fee

A REAL ESTATE broker usually is entitled to receive payment of agreed commissions if he "brings together" buyer and seller; however, according to a late higher court decision, the broker can recover commissions *only* by the exact terms of the contract.

This has been handed down in Wilson v. Martin (35 S.E. [2d] 532), reported last month. The testimony showed facts as follows:

A man named Martin wanted to pur-



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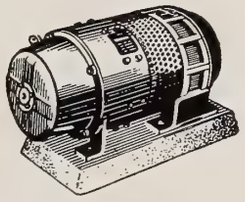
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chase a circuit of theatres. He made a contract with a person named Wilson, by the terms of which Martin agreed to pay Wilson a commission of 5% of the initial price submitted if the deal went through within one year. If the price paid was less than the one first offered, Wilson still was to get the commission.

After the contract was signed, Wilson informed Martin that the Manning-Wink circuit of theatres might be purchased for $600,000, plus $120,000, which latter was the cost of a new theatre building then under construction.

After considerable negotiation no deal was made until over a year after the contract was signed, and instead of Martin purchasing the circuit for the first estimated price of $720,000, he paid around $950,000. Martin completed the deal without assistance of Wilson and refused to pay the first agreed commission to Wilson because he paid more than the first estimated price, and also because the deal was completed more than one year after the contract was signed with Wilson.

Wilson sued Martin, but the higher court held Martin not liable and said that Wilson could not recover the commission because the deal had not been contemplated in the original contract. Furthermore, this court said that although Martin had delayed in making the purchase until after the year specified in the contract with Wilson, this delay would not entitle Wilson to receive payment of 5% commission.

Admission Price as a Factor in Prize Games

SUCH DEVICES as "bank night" for promoting patronage have stirred up opposition of one kind and another in various communities, some of it coming from authorities who have appealed to law to carry out their opposition. The fact that a price of admission is charged has often been a legal weapon in such actions. A recent case bears directly on this point.

In Heffner v. Marshall (53 N.E. [2d] 1011), it was shown that a theatre owner entered into a written contract, entitled "Bank Night license agreement," with a corporation, providing for the exploitation of "Bank Night" in the theatre each week for a year. In subsequent litigation the higher court was required to decide whether the contract was an illegal contract or against public policy.

In holding the contract valid, the higher court said that "Bank Night" could not be illegal *solely on the basis that some theatre patrons would pay the price of admission in order to obtain a chance for a prize.*

Also, in State v. Fox Missoula Theatre Corporation (132 Fed. [2d] 711), a similar case, the higher court refused to hold that the theatre owner violated any law, saying:

"The determining question there was whether or not the price paid for admission to the show constituted a valuable consideration for the chance to win the prize."

But if a theatre owner charges *extra* admission on "Bank Night," he may violate valid laws.

Miscellany for Filing

HERE ARE some late "flashes" on important higher court decisions:

A city ordinance held valid which required property owners to keep sidewalk cellar doors closed and secure. A property owner was held liable for injury to a pedestrian who fell through open door. See Clawson, 162 Pac. (2d) 759, reported December, 1945.

An employe may recover damages from anyone who negligently caused his injury, although his employer paid for compensation insurance. However, he could not sue the employer for damages. See Huber, 162 Pac. (2d) 693, reported December, 1945.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

My Reputation

***Warner*—Romantic Drama**

Performances by Barbara Stanwyck, George Brent and Lucile Watson remain warmly in memory as worthwhile highlights of this Henry Blanke production directed by Curtis Bernhardt from a screenplay by Catherine Turney, based on a novel by Clare Jaynes. The picture undertakes to study at some length the evils of gossip, confining this study to the highest levels of what is called Society, but straightens out finally into a straight tale about a young widow whose adolescent sons do not see eye to eye with her in the matter of a second romance. In this portion, the treatment is fresh and the picture ends on a plane of wide appeal. The performances and this freshness of treatment are the attraction's prime assets.

The scene is Lake Forest, Ill., a fashionable suburb of Chicago, and the time is 1942. Miss Stanwyck portrays a newly widowed mother, 33, who finds life alone unbearable, her sons having gone off to school, and goes places with an Army officer (George Brent) who doesn't believe in marriage. When gossip starts, she resolves, under pressure, to give up her endangered reputation and go away with him, but the sons exert a stronger influence and she determines, near the picture's end, to devote her life to them instead. For a satisfactory fadeout, the Army officer changes his mind about marriage and promises to come back from the wars and wed her.

It takes a good deal of dialogue, some of it pretty thick, to get the story told, and there isn't much movement in it, but the players triumph over this, in the main, and by the time Christmas and New Year's have been worked into the flow of events the audience has been put in a frame of mind to forgive everybody concerned.

Previewed at Warners Beverly theatre, Beverly Hills, to a Friday night audience which appeared to be well pleased. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, January 26, 1946. Running time, 96 min. PCA No. 9770. General audience classification.
Jessica Drummond.....Barbara Stanwyck
Scott Landis.....George Brent
Warner Anderson, Lucile Watson, John Ridgely, Eve Arden, Robert Shayne, Esther Dale, Jerome Cowan, Scotty Beckett, Bobby Cooper, Leona Maricle, Cecil Cunningham.

Abilene Town

Jules Levey - United Artists
Plains Romance

This one is smack in the groove of tradition of the Great Plains and that time in the 1870's when the cattle drovers from Texas met the farming homesteaders at the barbwire in Kansas. It is a forthright recording of the saga in direct cinematographic terms and straight line narration with action perfectly understandable to Mr. and Mrs. George Spelvin, their family and neighboors. The piece demands approval of the virtue of virtue and disapproval of the wickedness of the wicked, while the twain are having it out with fists and forty-fives.

The story runs mostly along Texas street, the main stem of the town called Abilene. On one side are the saloons and dives devoted to the interests of the cowhands, including a bevy of shapely and economically garbed young women of statuesque mold. That is the side of villainy. On the other side are the church and the stores that sell groceries, and sometimes barbwire, to the farmers coming to fence and plow the land for wheat. There's a nice girl on that side of the street, daughter of the grocery man. Handsome Mr. Randolph Scott, cast as Dan Mitchell, the town marshal, works both sides of the street, trying to keep a truce between factions—and the while paying a deal of attention to Rita, the dance hall queen, and Sherry, the merchant's daughter.

There is conflict, some fast fighting and some rough riding, also a stampede of cattle through the wire.

Everything turns out very well, however, with the right men killed at the right time. Also Mr. Scott, hero, wins the right girl from the wrong side of the street.

The story is from the novel, "Trail Town," by Ernest Haycox, and comes by its title by reason of the similarity of the scenario to certain phases in the history of Abilene, which is currently in the public consciousness as the hometown of General Ike Eisenhower.

Edwin L. Marin directed the picture for Mr. Levey, with Harold Shumate responsible for the screenplay from the Haycox story.

Mostly it is played outdoors, with a treatment as unsophisticated as the story demands for the people and times it records. The over-all effect is pleasant.

Examined at the home office projection room of United Artists in New York, without audience. Reviewer's Rating: Good.—T.R.

Release date, January 11, 1946. Running time, 89 min. PCA No. 1165. General audience classification.
Dan Mitchell .....Randolph Scott
Rita .....Ann Dvorak
Bravo Trimble .....Edgar Buchanan
Sherry Balder .....Rhonda Fleming
Lloyd Bridges, Helen Boice, Howard Freeman, Richard Hale, Jack Lambert, Hank Patterson, Dick Curtis, Earl Schenck, Eddie Waller.

The Lonesome Trail

***Monogram*—Western**

Jimmy Wakely, star of Monogram's series of musical Westerns, brings welcome melody to a formula plot, devised by Oliver Drake, who produced, directed, and contributed the original story on which Louise Rousseau's screenplay is based.

Lee "Lasses" White, cast as the sole resident of a ghost town, is at first annoyed, and then alarmed, when a group of trigger-happy strangers move into Peace Hollow. These imaginative and unscrupulous men start rumors of a gold strike in the surrounding hills. Hard on the heels of the rumors, of course, the suckers come running to be fleeced. And fleeced they are, until Jimmy takes a hand. He drives the scoundrels out of town, and then persuades the mulcted purchasers to farm their land, instead of mining it for non-existent gold.

The musical numbers are particularly tuneful.

Seen at the Hitching Post theatre, Hollywood, where a matinee audience approved. Reviewer's rating: Good.—Thalia Bell.

Release date, December 8, 1945. Running time, 57 min. PCA No. 11131. General audience classification.
Jimmy ..... Jimmy Wakely
Lasses ..... Lee ("Lasses") White
John James, Iris Clive, Horace Murphy, Lorraine Miller, Eddie Majors, Zon Murray, Roy Butler, Jasper Palmer.

Once There Was a Girl

***Artkino*—Russian Drama**

Victor Eisimont, winner of the Stalin prize for his direction of "The Girl from Leningrad" has returned to that city, and using the citizens of Leningrad for characters, tells the story of the city during its 17 months' siege.

Imported from Russia and distributed in the United States by Artkino, "Once There Was a Girl" is a simple story, simply but effectively told, and presents in their film debut Nina Ivanova and Natasha Zashipina, aged nine and five, respectively, who lived in that city during its siege. It is a story of the people and of families broken and shattered by the war, their homes bombed and destroyed, their lives a constant anticipation of the arrival of the conquering Germans and daily air-raids. All of this is woven into the lives of the two children.

Also utilizing newsreel scenes made during the city's emergency, the film throughout has an air of authenticity and realism. English titles by Charles Clement are plentiful, making the story easy to follow for those do do not understand Russian.

Reviewed at the Stanley theatre in New York. A mid-afternoon audience seemed to enjoy the picture, and audibly expressed their liking for the acting of the children.

Reviewer's Rating: Good.—GEORGE SPIRES.

Release date, December 22, 1945. Running time, 72 min. General audience classification.
Nastenka .....Nina Ivanova
Katia .....Natasha Zashipina
Ada Voytaik, Vera Altaiskaya, Leda Shtykan, Alexander Larinov, Nikolai Kern.

Whistle Stop

***UA*—Americana**

Life in a small American town is the subject of Seymour Nebenzal's latest production, with the emphasis on the seamy side of that life. The hero of Philip Yordan's screenplay, like the hero of Maritta Wolff's novel on which the film is based, is the local loafer, drunkard and bum.

(*Continued on page 2795*)

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2799. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

Prod. No.	Title	Release Date
	SPECIAL	
...	Kiss and Tell	Oct. 18,'45
6209	Outlaws of the Rockies (1944-45)	Sep. 18,'45
7022	Crime Doctor's Warning, The	Sep. 27,'45
....	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing of the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
....	Snafu	Nov. 22,'45
7023	My Name is Julia Ross	Nov. 27,'45
....	Hit the Hay	Nov. 29,'45
6005	She Wouldn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
....	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
....	Out of the Depths	Dec. 27,'45
....	Pardon My Past	Dec. 25,'45
....	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	The Notorious Lone Wolf	Feb. 14,'46
....	Roaring Rangers	Feb. 14,'46
....	Bandit of Sherwood Forest	Feb. 21,'46
....	The Gentleman Misbehaves	Feb. 28,'46
....	Blondie's Lucky Day	Not Set
.. ..	Duchess of Broadway	Not Set
....	Exposed by the Crime Doctor	Not Set
...	Galloping Thunder	Not Set
...	Gilda	Not Set
....	Gunning for Vengeance	Not Set
....	Heading West	Not Set
....	The Jolson Story	Not Set
....	Landrush	Not Set
....	Murder Is Unpredictable	Not Set
....	Night Editor	Not Set
....	Perilous Holiday	Not Set
....	Phantom of the Desert	Not Set
....	Regenades	Not Set
....	So Dark the Night	Not Set
....	Terror Trail	Not Set
....	That Texas Jamboree	Not Set
....	Two Fisted Stranger	Not Set
....	Throw a Saddle on a Star	Not Set
....	Walls Came Tumbling Down	Not Set

MGM

	SPECIAL	
605	Weekend at the Waldorf	Oct.,'45
	BLOCK 13	
600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45
	●	
	BLOCK 14	
606	What Next, Corporal Hargrove	....
607	She Went to the Races	....
608	Vacation from Marriage	....
610	Yolanda and the Thief	....
609	They Were Expendable	....
	●	
....	Adventure	Not Set
....	Army Brat	Not Set
....	Bad Bascomb	Not Set
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful in My Fashion	Not Set
....	Fiesta	Not Set
....	The Green Years	Not Set
....	The Harvey Girls	Not Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
....	Hoodlum Saint	Not Set
....	The Last Chance	Not Set
....	No Leave, No Love	Not Set
....	A Letter for Evie	Not Set
....	Postman Always Rings Twice	Not Set
....	Sailor Takes A Wife	Not Set
....	Star from Heaven	Not Set
....	Three Wise Fools	Not Set
....	Till the Clouds Roll By	Not Set
....	Time for Two	Not Set
....	Two Sisters From Boston	Not Set
....	Up Goes Maisie	Not Set
....	The Yearling	Not Set
....	Ziegfeld Follies	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Sensation Hunters (1944-45)	Oct. 13,'45
....	The Lost Trail (1944-45)	Oct. 20,'45
464	Riders of the Dawn (1944-45)	Nov. 3,'45
458	Frontier Feud (1944-45)	Nov. 24,'45
561	Lonesome Trail	Dec. 8,'45
508	Black Market Babies	Dec. 15,'45
....	Sunbonnet Sue	Dec. 15,'45
505	Allotment Wives, Inc.	Dec. 29,'45
516	Strange Mr. Gregory	Jan. 2,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along	Jan. 26,'46
513	Red Dragon	Feb. 2,'46
572	Moon Over Montana	Feb. 16,'46
552	The Haunted Mine	Feb. 23,'46
....	Charlie Chan at Alcatraz	Not Set
....	Face of Marble	Not Set
..	Fear	Not Set
....	Gay Cavalier	Not Set
....	The Jade Mask	Not Set
....	Joe Palooka, Champ	Not Set
....	Junior Prom	Not Set
....	Live Wires	Not Set
....	The Shadow Returns	Not Set
....	Suspense	Not Set
....	Swing Parade of 1946	Not Set
....	Trail of the Yukon	Not Set

PARAMOUNT

	BLOCK 1	
4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45
	●	
	BLOCK 2	
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46
	●	
	BLOCK 3	
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
	●	
	Block 4	
....	The Virginian	....
....	They Made Me a Killer	....
....	The Blue Dahlia	....
....	The Well-Groomed Bride	....
	SPECIAL	
4531	Road to Utopia	Mar. 22,'46
	●	
....	Blue Skies	Not Set
....	Big Town	Not Set
....	The Bride Wore Boots	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Easy Come, Easy Go	Not Set
....	Hot Cargo	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	Our Hearts Were Growing Up	Not Set
....	Searching Wind	Not Set
....	Strange Love of Martha Ivers	Not Set
....	Swamp Fire	Not Set
....	To Each His Own	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
....	Club Havana	Oct. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Mask of Diijon	Mar. 7,'46
....	Romance of the West	Mar. 20,'46
....	Ambush Trail	Not Set
....	Bombshell from Brazil	Not Set
....	The Caravan Trails	Not Set
....	Devil Bat's Daughter	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Last Continent	Not Set
....	Man Without a Gun	Not Set
....	The Mummy's Daughter	Not Set
....	Murder Is My Business	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Sorority Girls	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set
....	White Pongo	Not Set
....	Why Girls Leave Home	Not Set
....	Wife of Monte Cristo	Not Set

RKO

	BLOCK 1	
601	Mama Loves Papa	....
602	George White's Scandals	....
603	Falcon in San Francisco	....
604	Johnny Angel	....
605	Radio Stars on Parade	....
	●	
	SPECIAL	
582	Woman in the Window	....
681	Along Came Jones	....
651	Wonder Man	....
691	Pinocchio	....
661	Bells of St. Mary's	....
	●	
	BLOCK 2	
606	Man Alive	....
607	First Yank Into Tokyo	....
608	Isle of the Dead	....
609	Wanderer of the Wasteland	....
610	The Spanish Main	....
	●	
	BLOCK 3	
611	The Spiral Staircase	....
612	Cornered	....
613	Dick Tracy	....
614	Sing Yor Way Home	....
615	Hotel Reserve	....
	●	
....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	The Calico Kid	Not Set
....	Christabel Caine	Not Set
....	Crack-Up	Not Set
....	Deadline at Dawn	Not Set
....	Desirable Woman	Not Set
....	Ding Dong Williams	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	From This Day Forward	Not Set
....	Galveston	Not Set
....	A Game of Death	Not Set
....	Genius at Work	Not Set
....	The Great Answer	Not Set
....	The Great Day	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	Journey Together	Not Set
....	If This Be Known	Not Set
....	The Kid from Brooklyn	Not Set
....	Ladies' Choice	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Meteriem	Not Set
....	Riverboat Rhythm	Not Set
....	The Robe	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	Strange Adventures of Sinbad	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Tarzan and the Leopard Woman	Not Set
....	Till the End of Time	Not Set
....	Tomorrow is Forever	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
....	Who Is My Love?	Not Set
....	Without Reservations	Not Set

REPUBLIC

Prod. No.	Title	Release Date
561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
508	A Guy Could Change	Jan. 27,'46
....	Affairs of Geraldine	Not Set
....	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	California Gold Rush	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Days of Buffalo Bill	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	Gay Blades	Not Set
....	The Gentlemen from Missouri	Not Set
....	The Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
...	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	Madonna's Secret	Not Set
....	Murder in the Music Hall	Not Set
....	My Pal, Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set

Prod. No.	Title	Release Date
...	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
.	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

●

601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
...	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46

Prod. No.	Title	Release Date
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
.	Centennial Summer	Not Set
.	Chicken Every Sunday	Not Set
..	Claudia and David	Not Set
..	Cluny Brown	Not Set
...	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	Dragonwyck	Not Set
....	Johnny Comes Flying Home	Not Set
....	San Demetrio	Not Set
....	Sentimental Journey	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
....	Strange Triangle	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
616	A Walk in the Sun	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	Me and Mr. Satan	Not Set
....	A Night in Casablanca	Not Set
....	Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set

Prod. No.	Title	Release Date
....	Strange Woman	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Tangier	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	Little Giant	Feb. 22,'46
520	Terror by Night	Mar. 1,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Down By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Notorious Gentleman	Not Set
....	The Man in Grey	Not Set
....	Night in Paradise	Not Set

Prod. No.	Title	Release Date
....	Prelude to Murder	Not Set
....	So Goes My Love	Not Set
....	She-Wolf of London	Not Set
....	Spider Woman Strikes Back	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
....	Beast With Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Burma Victory	Not Set
....	Cinderella Jones	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Saratoga Trunk	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Three Strangers	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

(*Continued from page 2793*)

So well does George Raft project these characteristics that it is difficult to be convinced by the facile ending, and his implied reformation.

Ava Gardner, as the girl who is the focal point of all the trouble in the little town of Ashbury, returns home after several years in Chicago, only to find herself still undecided between the poolroom bum and another suitor, Tom Conway, who portrays the town's leading sport, owner of the local hotel and gambling joint.

Dislike between the two men is soon fanned into open warfare by a third party, the bartender at Conway's hotel. Victor McLaglen, in this role, gives a striking, but uneven performance. It is he who plots with Raft to kill Conway and, when the murder fails to come off, it is he who leads Raft into a similar trap. And, during the final sequences, it is through him that Raft is freed from the suspicion of murder.

A young lady with the incredible name of Jorja Curtright contributes a promising performance. Dimitri Tiomkin's musical score adds to the suspense of the picture. Leonide Moguy, the director, handles his cast and his material skillfully, though some of the devices he uses are too obvious to be wholly effective.

Previewed at the Hawaii theatre, Hollywood. Reviewer's Rating: Average.—T. B.

Release date, January 25, 1946. Running time, 84 min. PCA No. 11258. General audience classification.
Kenny ..... George Raft
Mary ..... Ava Gardner
Gitlo ..... Victor McLaglen
Tom Conway, Jorja Curtright, Jane Nigh, Florence Bates, Charles Drake, Charles Judels, Carmel Myers, Jimmy Conlin.

Girl on the Spot

Universal—Melodrama to Music

Executive producer Milton Schwarzwald and associate producer George Blake must have decided to do something definite about this matter of melodrama this time, for they backgrounded this 75-minute job with 11 Gilbert and Sullivan musical numbers, performed with varying degrees of elaborateness, an arrangement with which audiences have not yet been confronted and toward which they have yet to formulate an attitude. The G & S material is presented straight, as is also the melodrama, and the two converge as the story unfolds, but each awaits the pleasure of the other, most of the time, like a couple of strangers meeting in a revolving door. Anyway, it's different.

Lois Collier, who leads most of the G & S members, sings pleasantly and enacts well enough the girl of the title. She happens to be "on the spot" only because she was at the scene where a murder was committed, and after the police find out she didn't do it, and learn who did, they use her to set a trap for him (he being a G & S addict) by financing a Broadway production in which she's starred. It's pretty complicated for quick synopsis, but that's the general idea.

Doreas Cochran and Jimmy Warner wrote the script, from a story by George Blake and Jack Hartfield, and William Beaudine directed.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, January 11, 1946. Running time, 75 min. PCA No. 10864. General audience classification.
Kathy Lorenz ..... Lois Collier
Rick ..... Jess Barker
George Dolenz, Fuzzy Knight, Ludwig Stossel, Richard Lane, Donald MacBride, Edward S. Brophy, Ralph Sanford.

Texas Panhandle

Columbia—Western with Music

When, in disgrace with fortune and the U. S. Government, Charles Starrett, in his role of the "Durango Kid," sets out for the west on his own, the outlook for bandits in that territory is bleak indeed.

These particular bandits, a highly-organized group, have been systematically robbing stages of Government gold and, furthermore, have hit upon what appears to be a foolproof plan to do a charming young lady out of her land. The "Kid" upsets the applecart, however, and after less than an hour of stirring action, the land is returned to the lady, the gold to the Government, and all goes well in the Texas Panhandle.

Dub Taylor contributes considerable comedy to the proceedings and Spade Cooley several musical numbers. Colbert Clark's production is competent, while Ray Nazarro's direction emphasizes the laughs in Ed Earl Repp's original screenplay.

Previewed at the Hitching Post theatre, Hollywood, where the audience gave particular approval to Dub Taylor's antics. Reviewer's Rating: Average.—T. B.

Release date, December 20, 1945. Running time, 55 min. PCA No. 10930. General audience classification.
Steve Buckner ..... Charles Starrett
Tex ..... Tex Harding
Cannonball ..... Dub Taylor
Nanette Parks, Forrest Taylor, George Chesebro, Ted Mapes, Ed. M. Howard, Jody Gilbert, William Gould, Jack Kirk, Budd Buster, Hugh Hooker, Carolina Cotton, Spade Cooley.

T.V.A. (RKO)

This Is America (63,102)

The Tennessee Valley Authority, its origin and development and its importance to the peoples and industries in its section of the country are shown in this two-reel subject.

Release date, December 14, 1945 18 *minutes*

CANINE PATROL (RKO)

Walt Disney Production (64,101)

Pluto, as a member of the Canine Patrol of the U. S. Coast Guard, and the ensuing problems with a turtle who insists on swimming in a restricted area is the plot of this cartoon. Despite their difficulties the two become friends after the turtle saves Pluto from quicksand.

Release date, December 7, 1945 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
3411	Wife Decoy (17)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	....
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	....
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (18½) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	....
7425	Hiss and Yell	2-1-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	....
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	....
7435	Spook to Me (17)	12-27-45	....
7436	The Blonde Stayed On (16½)	1-24-46	....
	COLOR RHAPSODIES		
6502	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Foot Lights (7)	8-2-45	....
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	Riber Ribber (6)	3-29-46	....
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	....
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VODVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	....
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone (11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	8-29-45	2568
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	....
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-8-45	....
7651	Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	....
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	....
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	....
7656	No. 6 That Feeling in the Moonlight	2-21-46	....
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1 (25th Anniversary Special) (9)	9-7-45	....
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	....
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	....
7855	No. 5 Movie Stunt-man & Doubles (9)	7-17-46	....
7856	No. 6 (Wendell Niles and Prindle)	2-15-46	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	....
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	....
7803	Cadet Cagers (Basketball) (8½)	11-22-45	....
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	....
7805	Rasslin' Romeos (Wrestling)	1-24-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-22-46	....

M-G-M

	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2748
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W733	Quiet Please	12-22-45	....

PARAMOUNT

	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	8-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	11-9-45	2735
L5-2	(10)	1-4-46	....
L5-3	(10)	3-1-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper	12-14-45	....
U5-3	Olio for Jasper	1-25-46	....
U5-4	Together in the Weather	3-22-46	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks	11-2-45	....
E5-2	Service With a Gulle	12-21-45	....
E5-3	Klondike Casanova	2-1-46	....
E5-4	Peep in the Deep	3-15-46	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	12-7-45	....
J5-3	(10)	2-8-46	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zee (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-23-45	2735
Y5-2	Hill Billies	1-18-46	....
Y5-3	(Untitled)	3-29-46	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	2735
R5-3	Running tthe Team (9)	12-14-45	....
R5-4	Good Dog	1-18-46	....
R5-5	Dixie Pointers	2-22-46	....
R5-6	(Untitled)	3-29-46	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	10-26-45	2735
FF5-2	Naughty Nanette (20)	12-28-45	2758
FF5-3	College Queen	2-15-46	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend	11-30-45	....
D5-2	Bargain Counter Attack	1-11-46	....
D5-3	(Untitled)	3-1-46	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
	(1945-46)		
P5-1	The Friendly Ghost	11-16-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
P5-3	Cheese Burglar	2-22-46	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

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	WALT DISNEY CARTOONS (Color)		
54,108	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522

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54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	....
	1945-46		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	....
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54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	....
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	....
	HEADLINER REVIVALS		
53,204	Swing Fever (19)	3-16-45	2382
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (18)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	....
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	....
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
	FLICKER FLASH BACKS		
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	....
64,203	No. 3 (7)	11-23-45	....
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris (16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	....
63,102	T.V.A. (18)	12-14-45	2795
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	....
63,502	Sagebrush Serenade (19)	10-26-45	....
63,503	Ranch House Romeo (17)	11-30-45	2758
	SPECIALS		
671	The House I Live In (16)	11-9-45	2679

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	....
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	....
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	....
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle (7)	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-8	Memo from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
VII-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
	DRIBBLE PUSS PARADE		
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

	LANTZ COLOR CARTUNES		
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crew Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-46)		
1321	The Loose Nut	12-17-45	....
....	The Poet and the Peasant (7)		2694
	SWING SYMPHONIES		
9237	Silphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
	VARIETY VIEWS		
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings	11-5-45	....
1345	Jungle Capers (9)	12-10-45	....
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic	11-28-45	....
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness	1-2-46	....
1305	Tin Pan Alley Tempos	1-9-46	....
1306	Melody Stampede	1-16-46	....
1307	Swing High, Swing Sweet	2-20-46	....
	Special Single Reel Musical		
1381	Sing and Be Happy (9)	2-18-46	....

UNITED ARTISTS

	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No		....
....	Pepito's Serenade		....
...	Choo Choo Amigo		....

WARNER—VITAPHONE

ADVENTURE SPECIAL

2801	Fashions for Tomorrow (Tech.)	11-17-45	....
2802	In Old Santa Fe	1-12-46	....
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	....
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos	1-19-46	....
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2106	Hitler Lives?	12-29-45	....
	SPORTS PARADE (Color)		
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimeapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabian in Rockies (10)	12-15-45	2611
1512	Days of '76	12-22-45	....
1513	Cavalcade of Archery	1-12-46	....
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands	1-26-46	....
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695
	(1945-46)		
2301	Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse	12-22-45	....
2303	Good Egg	1-5-46	....
	MERRIE MELODIES CARTOONS (Color)		
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice (7)	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quasks (7)	12-1-45	2735
1713	Book Revue	1-5-46	....
	"BUGS BUNNY" SPECIALS (Color)		
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
	VITAPHONE VARIETIES		
1404	Overseas Roundup No. 1 (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2466
	(1945-46)		
2401	Alice in Jungleland (16)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (18)	10-27-45	2694
2404	So You Think You're Allergic?	12-1-45	....
2405	Peeks at Hollywood	1-26-46	....
	VICTORY DOCUMENTARY		
Hitler Lives? (20)		12-29-45	2778

OFFICIAL WAC FILMS

Two Down and One to Go (32)			2466
On to Tokyo (17)			2487
Something You Didn't Eat (9)			2566
The Fleet That Came to Stay (20)			2566
Here Come the Yanks (10)		8-30-45	2693
What Every Veteran Should Know		9-13-45	....
Victory Bond Caravan		11-1-45	....
Food, Coal, Transport Crisis in Europe			....
That Justice Be Done (10)		10-18-45	2686
Hollywood Victory Caravan (20)		11-1-45	....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)			2351
Cap'n Cub (Film Classics) (10)			2415
Peace Builders (Brandon Films) (10)			2446
Marshal Stalin's Report (Artkino) (18)			2446
Maidenek (Artkino) (10)			2522
Calendonia (Astor) (18)			2653
Story of D.D.T (Brit. Inf. Service) (23)			2710
The Great Circle (Brit. Inf. Service) (13)			2718
Heir to the Throne (Brit. Inf. Service) (9)			2710

SERIALS

COLUMBIA

6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....
	(1945-1946)		
....	Daughter of Don Q		....
581	The Phantom Rider (12 episodes)	1-26-46	....
....	King of the Forest Rangers (12 episodes)		....
....	The Scarlet Shadow		....

UNIVERSAL

9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horseman	1-22-46	....
....	Lost City of the Jungle		....

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2799.

The Bells of St. Mary's (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 15, '45, p. 58; December 15, '45, p. 62.

Blithe Spirit (UA)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—October 6, '45, p. 58; December 15, '45, p. 62; January 5, '46, p. 44.

Captain Eddie (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.7%
Round Table Exploitation—August 11, '45, p. 46; August 25, '45, p. 50; September 22, '45, p. 60; September 29, '45, pp. 54, 55, 59; October 6, '45, pp. 57, 6; October 20, '45, p. 60; November 10, '45, pp. 48, 49; November 17, '45, p. 55; November 24, '45, p. 60; December 1, '45, p. 54; January 5, '46, p. 50.

Captain Kidd (UA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 20, '45, p. 68; October 27, '45, p. 40; December 8, '45, pp. 49, 52; December 22, '45, p. 46; January 5, '46, pp. 44, 53.

The Dolly Sisters (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—105.2%
Round Table Exploitation—October 13, '45, p. 46; October 20, '45, p. 69; December 1, '45, p. 46; December 15, '45, p. 58; December 22, '45, p. 54; December 29, '45, pp. 50, 52.

Duffy's Tavern (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.3%
Round Table Exploitation—September 15, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 40; November 3, '45, p. 62; November 10, '45, p. 48; December 29, '45, p. 60.

First Yank Into Tokyo (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 29, '45, p. 56; December 15, '45, p. 63.

Getting Gertie's Garter (UA)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 15, '45, p. 62; December 22, '45, p. 50.

Hold That Blonde (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 22, '45, p. 47.

Johnny Angel (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 10 '45, p. 52; November 24, '45, p. 62; December 22, '45, p. 46; January 5, '46, p. 48.

Junior Miss (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 15, '45, p. 58; September 29, '45, pp. 58, 60; October 27, '45, p. 45; November 3, '45, p. 69; November 24, '45, p. 60; December 15, '45, p. 63; January 5, '46, p. 44.

Kiss and Tell (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.9%
Round Table Exploitation—October 6, '45, p. 56; October 20, '45, p. 68; November 17, '45, pp. 50, 56; December 1, '45, p. 56; December 8, '45, p. 49; December 22, '45, p. 51; January 5, '46, pp. 46, 48.

Love Letters (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—121.6%
Round Table Exploitation—November 17, '45, p. 57; December 22, '45, pp. 51, 56; December 29, '45, p. 52; January 5, '46, p. 42.

Man Alive (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 1, '45, p. 51; December 22, '45, p. 51.

Mildred Pierce (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—October 6, '45, p. 58; October 20, '45, p. 69; October 27, '45, p. 45; November 10, '45, p. 49; November 17, '45, pp. 50, 57; November 24, '45, pp. 58, 60; December 1, '45, p. 57; December 8, '45, p. 48; December 22, '45, pp. 54, 56; December 29, '45, pp. 56, 60; January 5, '46, p. 52.

Our Vines Have Tender Grapes (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.0%
Round Table Exploitation—September 29, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 43; November 3, '45, pp. 68, 69; December 15, '45, p. 58; December 22, '45, pp. 47, 51, 56; December 29, '45, p. 52.

The Southerner (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 8, '45, pp. 51, 52; September 22, '45, p. 70; October 6, '45, p. 54; November 10, '45, p. 50; December 15, '45, p. 68.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

The Spanish Main (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—125.2%
Round Table Exploitation—October 27, '45, p. 40; November 17, '45, pp. 50, 56; December 1, '45, p. 46; December 8, '45, p. 48; December 15, '45, p. 66; December 29, '45, p. 50; January 5, '46, pp. 50, 52.

Spellbound (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 10, '45, p. 52; December 15, '45, pp. 62, 66; December 29, '45, p. 54.

State Fair (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 8, '45, Picture Gross, Over-all Performance—114.3% pp. 51, 52; October 13, '45, p. 45; October 27, '45, pp. 43, '45, November 3, '45, pp. 62, 63; November 10, '45, pp. 46, 48; November 17, '45, p. 52; December 1, '45, pp. 46, 47; December 8, '45, p. 48.

The Story of G.I. Joe (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—111.3%
Round Table Exploitation—July 14, '45, p. 44; September 8, '45, p. 50; September 29, '45, p. 60; October 6, '45, p. 56; October 13, '45, pp. 47, 49; October 20, '45, p. 66; November 3, '45, p. 68; December 15, '45, p. 69.

The True Glory (OWI-WAC-Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 22, '45, p. 62; October 6, '45, p. 59; October 27, '45, p. 42; November 3, '45, p. 66; November 17, '45, pp. 55, 58; December 8, '45, pp. 49, 56; December 15, '45, p. 68.

Weekend at the Waldorf (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.5%
Round Table Exploitation—September 29, '45, pp. 55, 58; October 27, '45, p. 40; November 10, '45, p. 46; November 17, '45, p. 56; December 1, '45, p. 47; De cember 8, '45, p. 52; December 15, '45, p. 69; December 22, '45, p. 47; December 29, '45, p. 60.

What Next, Corporal Hargrove? (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 15, '45, p. 62.

Yolanda and the Thief (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 15, '45, p. 66.

You Came Along (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.8%
Round Table Exploitation—October 6, '45, p. 58; October 20, '45, p. 69; October 27, '45, p. 42; November 10, '45, p. 48; December 8, '45, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2798, issue of January 12, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2796 and 2797, issue of January 12, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2794 and 2795, issue of January 12, 1946.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	.
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	....	.....	....	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2685	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46	....	.....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	....	.....	....	2764	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	....	Carole Landis-William Gargan	Feb.,'46	....	.....	....	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of St. Mary's, The (Spl.)	RKO	661	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	2798
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	....	.....	....	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	....	.....	....	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
•Call of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350		
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
•Captain Kidd	UA	..	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
•Come Out Fighting	Mono.	...	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	..	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	.	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	.....	....	2744	....
Duel in the Sun (color)	UA	.	Jennifer Jones-Joseph Cotten	Not Set	..	.....	..	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2798
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	....
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Exposed by the Crime Doctor	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	...	.....	....	2467	...
Fear (formerly Suspense)	Mono.	....	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	..
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663

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Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2216	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Not Set	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589		....
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	552	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA	...	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626		...
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2798
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	...	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
IDEA Girl	Univ.	....	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34			
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40		....	
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	...	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	...
Jesse James (Reissue)	20th-Fox	....	Tyrone Power-Nancy Kelly	Feb,'46	....	.....	....	....	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	259	2798
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set		.....	....	2628	....
Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2798
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADY Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	....
Letter for Evie, A	MGM	....	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant (formerly On the Carpet)	Univ.	519	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	..
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2798
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	

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MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	....	.....	....	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	79m	Apr. 14,'45	2401	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (formerly One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	.....	....	2279	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Heareid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2798
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria	MGM	....	Dolores Del Rio-Pedro Armendariz	Not Set	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	....	.....	....	....	....
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2738
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (Special)	Para.	4514	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	....	.....	....	2792	....
Roaring Rangers	Col.	...	Charles Starrett-Smiley Burnette	Feb. 14,'46	..	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	....
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2786	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set	....	.....	....	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	....	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	...
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	....	2778
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	....	.....	....	2764	....
•Silver Fleet, The	PRC	.	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	...
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	....
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2778	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	..	..		2628	
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2798
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2798
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2798
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2798
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	...
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	...
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2798
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	..
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	..
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TANGIER	Univ.	517	Maria Montez-Preston Foster	Feb. 1,'46	....	.....	....	2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weissmuller-J. Sheffield-B. Joyce	Not Set		.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
Terror by Night	Univ.	520	Basil Rathbone-Nigel Bruce	Mar. 1,'46	..	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
They Were Sisters (British) Gains.-GFD		....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	..
•That's the Spirit	Univ.	9014	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....

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They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	....	.....	....	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	..	..
They Were Expendable	MGM	609	Robert Montgomery-John Wayne	Block 14	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	..
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	..	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2738
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2738
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	...
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	...
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set		.....	....	2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set		.....	....	2555	...
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	..
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	.	...
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie	MGM	....	Ann Sothern-George Murphy	Not Set	90m	Dec. 29,'45	2778	....	....
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	94m	Dec. 1,'45	2733	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Block 4	....	.....	....	2242	...
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	564	Bill Elliott-Bobby Blake	Dec. 21,'45	...	.....	....	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Not Set	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	..	July 28,'45	2566	....	..
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2798
Well Groomed Bride, The	Para.	....	Ray Milland-Olivia DeHaviland	Block 4	....	.....	....	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	2798
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	Not Set	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	...
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2794 and 2795.

'HELP ME FIGHT INFANTILE PARALYSIS!"



Here's how to do it:

COLLECTIONS AT EVERY PERFORMANCE

Be sure to show the Greer Garson trailer at every performance and have an adequate number of volunteers on hand so that collections may be taken up speedily.

BOOK STRONGEST POSSIBLE ATTRACTION

The bigger your attendance during the March of Dimes week, the greater your collections.

HOUSE LIGHTS FULL UP

Experience has proven that collections are larger in fully lighted auditoriums than in darkened ones.

4. USE OPEN COLLECTION CONTAINERS

It is difficult to put folding money in a tiny slot. Most theatres use Quart Ice-Cream containers, wicker baskets or decorated one-roll film cans.

5. OUTSIDE EFFORTS CAN BOOST YOUR COLLECTIONS

The showmanship campaign book is full of practical suggestions on how to get extra dimes donations outside your theatre.

6. NEVER TOO LATE TO HELP!

If you are one of the theatres which has not yet pledged, write today to Nicholas M. Schenck, National Chairman, Motion Pictures' March of Dimes, Suite 188, Hotel Astor, New York City

MOTION PICTURES' **MARCH OF DIMES** JANUARY 24 Thru 30

Say MISTER--



How About Those OTHER KIDS?

We're WALKING again! Yes, Mister, thanks to you and last year's swell MARCH OF DIMES campaign, we're running and playing and having fun, just like all the kids in our neighborhood . . . BUT . . .

Say, Mister . . . HOW ABOUT THOSE OTHER KIDS?

We mean the kids back in the hospital we came from. The kids who can't move their legs . . . who must stay in bed all day, or sit in wheel-chairs . . . The kids who never had a chance to SWIM . . . or SKIP ROPE . . . or play BASEBALL . . . or to know how good it is to feel green grass crunching between their bare toes.

They're swell kids, Mister . . . and we know they'll be grateful too . . . if you'll help them to WALK again . . . to LIVE again!

They're just a bunch of *little* kids, Mister, just like us . . . and they can't do the job themselves . . . That's why they're counting on YOU . . . to run the Greer Garson appeal TRAILER, that's even better than the one that brought in over SIX MILLION DOLLARS last year . . . to put over that 1946 MARCH OF DIMES campaign . . . even bigger than before!

You won't let those kids down . . . will ya, Mister?

Will ya?

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MARCH of DIME
JANUARY 24-30

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Tomorrow Is Forever

Shock

Breakfast in Hollywood

Tars and Spars

Behind Green Lights

It Happened at the Inn

Wagon Wheels Westward

Fedora

The Shadow Returns

Because of Him

THE NEWS IN PICTURES

Eyes on the Global Market

By Way of Testimonial

Personalities and Promotions

Screening the New Product

JUDGES OPEN FINAL CHAPTER OF THE FEDERAL TRUST SUIT STORY

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1946 WILL BE A YEAR OF ADVENTURE!



The drive with a heart! MARCH OF DIMES (Jan. 24-30)



WARNERS!! Present

ERROL FLYNN • ALEXIS SMITH
IN "SAN ANTONIO" IN TECHNICOLOR
with S. Z. SAKALL • Victor Francen • John Litel • Original Screen Play by Alan LeMay and W.R. Burnett
Music by Max Steiner • Directed by DAVID BUTLER • Produced by ROBERT BUCKNER

↑WOW! ↑ MOREWOW! →
RIGHT AWAY COMES ANOTHER →

Barbar
Stanwy
of Hits" i

FROM THE *HOLLYWOOD REPORTER*

"MY

Sock! Sock! Sock! IT'S OPEN! IT'S OPEN! IT'S OPEN!

a

ck's "Hit

the Warner picture



REPUTATION"

Directed by CURTIS BERNHARDT · Produced by HENRY BLANKE

with GEORGE BRENT · LUCILE WATSON · EVE ARDEN

Screen play by CATHERINE TURNEY from the novel "Instruct My Sorrows" by Clare Jaynes • Music by MAX STEINER

ALICE
FAYE
DANA
ANDREWS
LINDA
DARNELL



Fallen ANGEL

Produced and Directed by
OTTO PREMINGER
Screen Play by Harry Kleiner
Based on the Novel by Marty Holland
Song "Slowly" by Ned Washington
and Hoagy Carmichael

CHAMPION OF EXTENDED PLAYING TIME!

LOS ANGELES · SEATTLE · WASHINGTON · SPRINGFIELD
SAN FRANCISCO · AKRON · NEW ORLEANS
TRENTON · ATLANTA · DENVER · MILWAUKEE
CLEVELAND · BRIDGEPORT · PHILADELPHIA
HARRISBURG · WILMINGTON · PITTSBURGH
LOUISVILLE · OAKLAND · DETROIT · NEWPORT NEWS
LONG BEACH · BOSTON · ROCHESTER · SYRACUSE
TOLEDO · MINNEAPOLIS · SALT LAKE CITY · BUFFALO
NEW HAVEN · CINCINNATI · LITTLE ROCK · DALLAS
OAKLAND · WATERBURY · HARTFORD · KANSAS CITY

IT'S THE
NEXT BIG ONE
COMING TO THE
ROXY, N.Y.C.
FROM 20th CENTURY-FOX

THE DRIVE WITH A HEART! MARCH OF DIMES! JAN. 24–30

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 3 January 19, 1946

THE SPOKANE STORY

A SPECIAL sort of interest pervades this industry in connection with the tidings that Mr. Eric Johnston, as industrialist and manufacturer, has announced for his businesses in Spokane a solution of "industrial democracy", including an arrangement for access to the corporation books by a board of employees. Also, Mr. Johnston has discussed a "Junior Board".

"Democracy" is a loose word. One man's democracy is another man's anarchy. A "Junior Board" is an employees' committee, and neither a board nor a committee ever ran anything. Business enterprises are run by executives, with always one dominant executive. Boards of directors may advise, but in fact their functioning is to put legal approval on the executive decisions made before the meeting. Business without centralized authority and left to the bickerings and whims of prejudice and inexperience found on every board and in every committee is always inviting the receiver and the sheriff. The history of industry is littered with the bones of experiments in diffuse control.

Mr. Johnston's announced program for his commercial enterprises in Spokane will be affording little light to the leaders of this industry who are his clients as members of the Motion Picture Association.

The Spokane announcements would appear to have more possible relevance to expediency in pursuit of a public career and a wave of labour consciousness among the voters than to the conduct of a complex and far-flung industry.

■ ■ ■

"NATIONAL CENSORSHIP"

THE New York *Times* in the person of Mr. Bosley Crowther, its picture editor, appears with advocacy of a national board to censor the motion picture. This is unique in the history of journalistic consideration of the screen.

The occasion was Mr. Crowther's outgiving of Sunday last based on his reflections concerning the New York State Film Censor Board's disapproval of "Scarlet Street", a matter, however, incidental and subordinate to his main theme. His writings plainly find him in disagreement with the mores of the Western World, and generally displeased with the way pictures are made. There goes with that what translates into a demand for freedom for Mr. Crowther and his school of thought and complaint against the current exercise of freedom by persons who make pictures the way they find it desirable to make them. Even some majorities have rights as, for instance, the people who buy the product at the box office.

He puts the word "morals" in quotation marks in a fashion to denote a special attitude of detachment. For instance:

" . . . the complex of state and local censors should be cashed in for one qualified national board. Such a board could be made up of people of recognized culture and character whose single judgment of pictures for 'moral' content would have real prestige. And it would soon obviate the necessity for the anomalous and antique Production Code. . . . "

Mr. Crowther does not deal with the problem of by whose authority or choice the national board members would be chosen, or how they would operate. He also does not recognize that the Production Code and its administration is an integral instrument of production, functioning ahead of the camera—that it is the industry's own and practical device pertaining to certain aspects of its product, as internal as the writing of scripts and casting.

It is true that the Production Code does have a certain character of antiquity, as he suggests. It is in truth older than he perhaps realizes, since it is essentially an application to practice for this art of the Ten Commandments, a document of wide acceptance in this world of the common man.

Can it be that the smoke of the Kremlin's altars gets in his eyes? To the distinguished and venerable *Times* he brings lines that would be in more harmonious pattern in the *Daily Worker* and *PM*.

■ ■ ■

MILK of AMNESIA

THE liquor industry has been viewing with understandable alarm the coming of a screen version of "The Lost Weekend", which has arrived as a potentially classic screen rendering of utter drunkenness. There were for a while whispered considerations of legal, and perhaps other, devices aimed to suppression of the picture. This week Seagram Distillers Corporation took a firm grasp of the nettle and sought to convert it into a boutonniere with an advertisement in the daily papers headed: "The House of Seagram Congratulates Ray Milland on His Magnificent Performance in 'The Lost Weekend'. Seagram considers that the picture reiterates their message of 1938: 'Some men should not drink.' " Several persons have arrived at that conclusion, independently, particularly on the morning of January 1 annually.

■ ■ ■

ELECTRONIC ATTACK

A DECIDED state of alarm arises from a release which has just come to this desk from the Westinghouse Electric Corporation, saying: "It is hard to imagine birds being cooked while still in flight. But that's actually what happened during the war when several low-flying fowl accidentally swooped into the mouth of a giant radar antenna. The powerful beam of high frequency waves stunned and roasted the birds almost instantly. . . . "

That perhaps tends to explain some of our recent symptoms. Likely as not, it is the constant bombardment of experimental television waves trying to get "around the corner" and crossing up with the electronics of the editorial metabolism.

Consider what may perhaps be the subtle long term effect of having the human mechanisms of the citizenry constantly infiltrated by a bombardment of far flung and unseen electrons carrying soap opera, weather forecasts, wisecracks, political speeches and the pontifications of the commentators. Is it any wonder that we are faced with unrest, social and political disturbance, and vague uncertainty? We are full of static, utterly fried in high frequencies. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Fala Again

THAT celebrated canine, Fala, companion to the late President Roosevelt, returns in his second starring vehicle for MGM. This time it is entitled "Fala at Hyde Park," and was photographed in Technicolor as a successor to the black and white one-reel subject released last April, "Fala." With Pete Smith speaking for him on the sound track, "Fala at Hyde Park" records the canine's activities as dog-of-the-manor on the President's ancestral estate and includes scenes in the library which houses the President's papers and gift collections, and at the hilltop cottage which FDR designed and built as a place of momentary refuge from the cares of state. It is one reel in length, and will be released during the week of the late President's birthday, January 30.

Cairo Headache

CAIRO theatre men are holding their heads in their hands attempting to avoid violation of King Ibn Saud's Moslem sentiments against women appearing unveiled in public. The Arabian king is on an official visit to Egypt. A motion picture theatre on the city's main street, frequently visited by the royal party, was asked to remove a large picture of a dancing girl, and the proposal that the King should attend the Cairo premiere of the British picture, "Henry V," was abandoned when it was stipulated that there should be no women in the audience and none shown on the screen. In an Egyptian play, presented for the King's honor, two women characters were removed, but two nude statues over the proscenium of the theatre were left standing. Despite all precautions the King sees many unveiled women on the streets daily.

New View

GEORGE SIDNEY, MGM director, is experimenting with a special type of viewer which is designed to give directors an advance appraisal of how a scene would shape up on a television screen. He is expected in New York shortly, where he intends studying further television for possible application to his next film, "All Ashore."

Voyagers

THOSE WINGED Mercuries of J. Arthur Rank, whose astonishing globe-trottings so often have been reported, are on the move again. Latest voyager is Thorold Dickinson, who has flown to India at the bidding of the Viceroy, Lord Wavell, to discuss the possibilities of a proposed all-India film which, it is suggested, may be made on the spot. Returned from a two-year adventure in Australia is Harry Watt, who made an outdoor film, "The Overlanders," there. In strict fact, Mr. Watt was not a Rank emissary. He was sent to Australia by Ealing's Michael Balcon, but his picture will be distributed by the Rank organization. Another famed voyager, E. T. Carr, Eagle-Lion's managing director, has left England on a further crusade. With Barrington Gain he is now in Spain endeavoring to arrange distribution deals. From there he moves to Greece on a similar errand.

Local Color

THE SEARCH for local and authentic color is sending Hollywood directors far afield from the customary backyard lots and studios. For instance, Lester Cowan and his wife, Ann Ronnell, currently in Hamilton, Bermuda, are considering the production of a musical film in color to be made in Bermuda with an all-native cast. And then historic old Quebec City may be the locale for a film based on the exploits of the U. S. Office of Strategic Service during World War II. At least, Otto Lang, former winter sports director at Sun Valley, is in the city seeking something to approximate the older French villages, and Louis de Rochmont, Twentieth Century-Fox director, is expected to join Mr. Lang soon for further sightseeing.

Speculation

WHEN Charles K. Wilson of Memphis, Tenn., saw the long-dark Hollywood theatre in downtown St. Louis, he bought it without even examining the inside, and as a result now operates the profitable and only exclusively newsreel theatre in Missouri. Mr. Wilson, a former pilot of the Ferry Command, also operates a circuit of theatres in the Memphis territory.

He Did, He Didn't

THERE'S never a baseball game without an argument and anyone able to settle those arguments to the satisfaction of all interested parties—without being bruised—is also going to find himself in the middle of a lot of interested attention. And so the column the sports writers recently devoted to Lew Fonseca, who has been filming and editing pictures on baseball for the past 12 years. This year, the scribes agreed, he outdid himself with his American League production, "The World Series of 1945." Last week the boy gathered in restaurateur Toot Shor's establishment to see the film and settle a lot of arguments about heavy-footed fielders, butter-fingered catchers and stiff-armed pitchers. The "he-didn'ts" and the "he-dids" among the writers stopped their disputing when they saw the film, nodded their heads in approval and said to themselves, "Yeah, that's the answer all right."

FEDERAL judge indicates divorcement unlikely in trust suit Page 13

EYES on the global market—a feature with pictorial treatment Page 14

STATE Department assigns representatives to 62 countries Page 14

NON-THEATRICAL field begins post-war surge of activity Page 17

WARNER year profit shows sharp increase, to net of $9,901,000 Page 17

ON THE MARCH—Red Kann discusses polls and neurotic themes Page 18

CHANGE to safety type of film stock is waiting on improvement Page 18

TESTIMONIALS to industry personalities—a pictorial feature Page 19

EXHIBITORS push plans for new building projects and renovation Page 20

TOTAL of 59 British features finished, now shooting or ready to go Page 26

SERVICE DEPARTMENTS

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Dignity Preserved

DESPITE Philip Noel-Baker, British Minister of State, the general committee of the United Nations Assembly has decided that it would be dignified for a motion and still photographic record to be made of the UNO meetings. The bars were let down after four solemn meetings of a sub-committee and after Mr. Noel-Baker had made his protestations about "undignified" and a "hardship on the delegates." Abe Feller, United States representative, argued that motion pictures of the UNO sessions should be part of the historical record of the organization and that all peoples were entitled to see the film. In further recognition of the value of motion pictures, a committee of the Preparatory Commission of the UNO has recommended the establishment of a Department of Public Information under an assistant secretary general and having film, radio, and press divisions.

A Censor's Life

NOW THAT she's had seven years of it, Mrs. Edna R. Carroll has gone on record that a film censor's life is not a happy one. Mrs. Carroll, chairman of the Pennsylvania State Board of Censors, wants it known that there are all sorts of problems. There's the "post-war" problem of indecent exposure. Mrs. Carroll say it's "post-war" since women's fashions are becoming more and more abbreviated. Then there's the even greater problem of sex. Adults, she believes, seem to feel that every incident in the salacious books they read must be shown in the screen versions. Children, she insists, have better picture tastes than their parents since they demand a hero so pure that each sin against him must be paid with death. Critics of censors, she concludes, fail to realize that the films which cause the censors the most trouble are those not voluntarily submitted to the Production Code Administration.

Seeking the Truth

ONCE upon a time, Paramount decided to make a picture titled "Too Good to Be True." It was a story about a chorus-girl who couldn't tell the truth. Betty Hutton and Sonny Tufts were cast in the top roles; Harry Tugend produced, and John Barry directed it. Then they threw the title away, and called the picture "Cross My Heart."

The original plan, however, was not abandoned. Another story, this time about a college professor and a newspaperwoman, was filmed under the title "Too Good to Be True." Ray Milland and Teresa Wright were cast in the leading roles. Harry Tugend produced; Sidney Lanfield directed. Then they threw the title away, and called the picture "The Trouble with Women."

In spite of these setbacks, Paramount is still determined to make a picture called "Too Good to Be True." They have another story, a novel which Heywood Broun wrote, titled "The Sun Field." So they've thrown that title away, and will call the picture "Too Good to Be True." Paulette Goddard and Sonny Tufts have been assigned the leading roles. Danny Dare will produce it; Sidney Lanfield will direct.

Biography

WARNER BROTHERS Pictures this week issued "A Financial Review and Brief History," a 44-page brochure to stockholders giving a comprehensive outline of the company's growth as a producer, distributor and exhibitor. The history traces the financial progress of the organization and its accomplishment in the reduction of funded debt and other obligations. The booklet tells of the company's pioneering in the development of talking pictures and considers Warners' progress in biographical stories, musicals and films with social themes.

NEW QUARTERS

The American Motion Picture Association has purchased its own office building at Sixteenth and I Streets, N.W., in Washington, D. C. Occupied now by the National Housing Agency, the building, acquired from the Library of Congress Trust Fund at an unspecified price, has a large conference room in addition to its 20 individual offices.

Announcement of the purchase, made from Eric Johnston's offices in the U. S. Chamber of Commerce Building, pointed out that the business of the Association has been conducted from the Chamber of Commerce and from the three-room suite leased by the organization in the Albee Building.

Meanwhile, in Hollywood, Robert Fellows has presented to the Association a detailed plan for the construction of a center adequate for housing all industry organization headquarters on the coast.

PEOPLE

COL. WILLIAM B. SAVAGE, formerly of RKO's legal staff, will join the company's foreign department upon completion of terminal leave.

MORTON A. SPRING and LT. COL. GEORGE MUCHNIC have been elected vice-presidents of Loew's International.

LEW AYRES will return to films in February as co-star with OLIVIA DE HAVILLAND in NUNNALLY JOHNSON's "The Dark Mirror."

LIEUT. ROBERT S. SCHULBERG, Warner publicist, has been awarded the Certificate of Merit by the First Airborne Army.

RICHARD GREEN, actor, this weekend will leave London for New York to resume his contract with 20th Century-Fox.

CLEMENT S. CRYSTAL, theatre manager of Paramount International, has left New York for an eight-week tour of India, Ceylon and the Middle East.

Celebrating a triple anniversary, 50th birthday, 20 years married and 36 years with Warners, the New York publicity staff presented BILL BRUMBERG with gold cufflinks.

ROBERT YOUNG and SAM WOOD are completing negotiations whereby Mr. Young will join Mr. Wood as star and associate producer.

THAD C. BARROWS has been reelected president of the Motion Picture Operators Union, Local 182, Boston. JOSEPH NUZZOLO is vice president.

GEORGE FISCHER, retired Milwaukee theatreman, was recently honored at a dinner by the Independent Theatre Owners of Wisconsin.

HARRY GOLDBERG, Warner Theatre publicist, has been elected a member of the board of directors of the Anti-Defamation League.

JOCK LAWRENCE, publicist, was to sail Friday for London to confer with J. Arthur Rank regarding publicity programs in the United States.

ROBERT H. O'BRIEN, assistant to Barney Balaban, has been elected secretary of Paramount to succeed AUSTIN KEOUGH, who will continue as general counsel.

BYRON PRICE, wartime censorship director, has been awarded the Medal of Merit by PRESIDENT TRUMAN for his management of voluntary censorship.

GEORGE L. RANDALL has been named advertising manager of Selznick International Pictures and Vanguard Films.

FERDINAND WEST has been appointed by J. Arthur Rank to the post of assistant managing director of Eagle-Lion Films in London.

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THIS WEEK the Camera reports:



REWARD. An executive and three managers of the Fox West Coast circuit are presented, in Los Angeles, with engraved wrist watches for their part in the success of "Leave Her to Heaven" at Loew's State, Grauman's Chinese and Uptown theatres there. The watches were given by Darryl F. Zanuck, the producer. Left to right, Spyros Cardos, Loew's State; Bruce Fowler, city manager; Mr. Zanuck; Marty Schwartz, the Uptown, and Harry Marx, the Chinese. The men then presented Mr. Zanuck, Twentieth Century-Fox studio vice-president, with a gold statuette bearing their signatures.



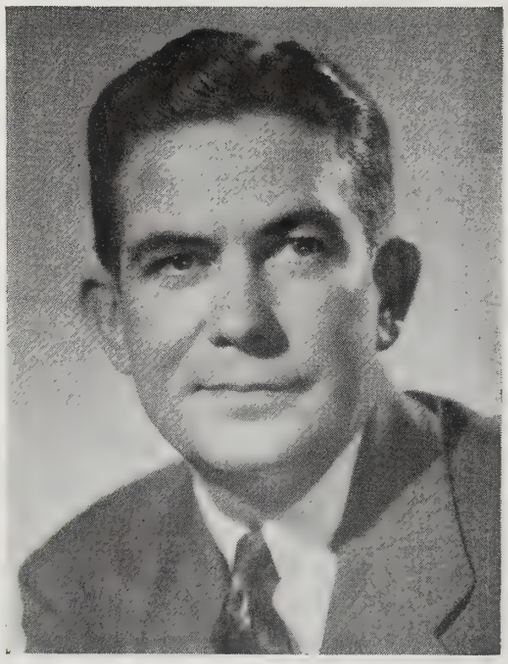
By the Herald

MONOGRAM FINANCES virtually all its productions, Samuel Broidy, president, said at a press reception in New York Tuesday. See page 19. Above, Edward Morey, Mr. Broidy, Jack Schlaifer and Morey Goldstein.



Keystone Press Agency

PRIVATE PARTY, after the public celebration attending the opening in London of J. Arthur Rank's Gabriel Pascal production, "Caesar and Cleopatra": left to right: Mr. Pascal, Mr. Rank, David Rose, managing director for Paramount in Great Britain, the Honorable Eleanor Rank and Mrs. Rose. The picture, Britain's biggest and most expensive ($6,000,000), will be offered by Mr. Rank in the American market shortly.



PAUL SHORT, formerly of the Interstate Circuit of Texas, will report to Paramount February 11, as associate producer, after a Navy career. He will be aided by his wife, Besa, who also leaves Interstate.



By the Herald

DAVID LIPTON, who becomes Universal's executive coordinator of advertising and promotion, at the studio, February 8. Mr. Lipton has resigned as Columbia advertising-publicity-exploitation director.



By the Herald

LEWIS MILESTONE, producer-director, whose "Walk in the Sun" had its world premiere at the Victoria theatre, New York, Friday, January 11. He is visiting in New York.



By the Herald

JOE, SAM AND LEON SIRITZKY, who announced in New York, last week, their plans to release French pictures here and also later to produce in France. They operate theatres in New York.



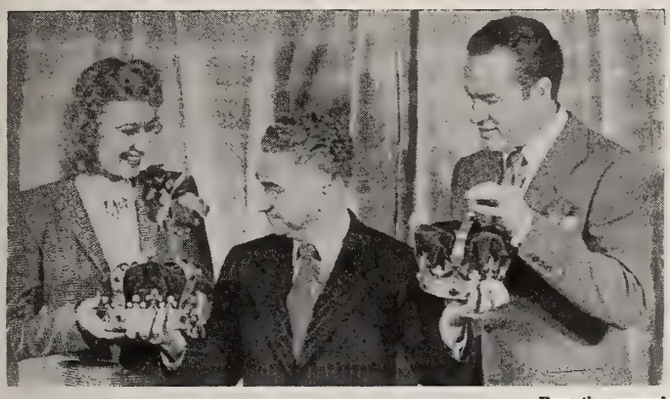
By the Herald

BEGINNING of the Museum of Modern Art's six-months program of documentary film screenings. The Museum, in New York, marked the occasion with cocktails. Above, left to right, Francis Harmon, Motion Picture Association of America; Mrs. Harmon; John Hay ("Jock") Whitney and John Abbott of the Museum.



By the Herald

RICHARD GRIFFITH, left, succeeds James Shelley Hamilton as executive director of the National Board of Review, New York. Recently a sergeant in the Signal Corps, he aided in army film production.



From the newsreels

PRESENTATION of awards and notification that they had been chosen Champion of Champions and Champion Comedienne in the *Motion Picture Daily - Fame* annual poll of radio editors to Bob Hope, right, and Joan Davis, by Red Kann, Quigley Publications vice-president, in Hollywood. The newsreels filmed the event.



MGM'S FIELD AUDITORS and master bookers, right, met in New York City in annual convention, under joint supervision of Alan F. Cummings, in charge of exchange operations and maintenance, and Charles Stern, assistant treasurer. Seated, first row: James Eastwood, Willard Gillilan, Carl Gentzel, Oliver Broughton, Charles School and John Ash; second row: Charles Bell, Arthur Sklar, Parks Agnew, Arthur Starling, Tom Grady, Ed Urschel and Charles Fogel



AS UNITED DETROIT THEATRES congratulated its managers on their public service record, left. At the speakers' table, for the special breakfast, left to right: Alice Gorham, M. Wampler, R. J. Meurer, Jack R. Keegan, Joseph Busic, Earle J. Hudson, president; E. J. Welling, Raymond Schosberg, Loyal Haight and J. Howard Smith. The circuit sold $2,557,975 in War and Victory Bonds during 1945.

NEW YORK TRADE SCREENINGS



Gaston Longe, RKO

PROFILES in the mood of a Hitchcock production. In fact, Alfred Hitchcock is one, at the left; the other is Cary Grant, actor. Both are working on RKO's "Notorious".



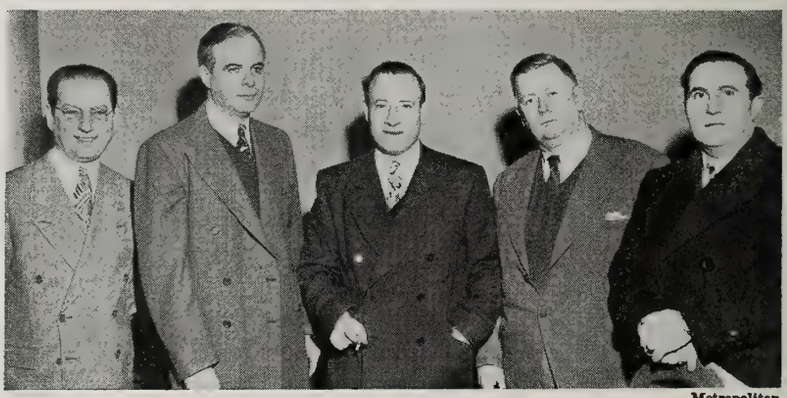
Kulling, Lehkek and Toy

CONGRATULATIONS. Ralph Kinsler, left, retiring chief barker of the Cincinnati Variety Club Tent 3, felicitates his successor, Leavitt J. Bugie. Mr. Kinsler, former manager in that city for Warners, now owns a circuit of theatres. Mr. Bugie is Cincinnati branch manager for Twentieth Century-Fox.



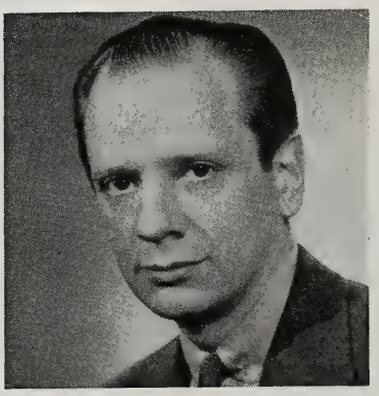
By the Herald

BREAKFAST IN HOLLYWOOD. For the screening of his picture of that name, Edward Golden invited New York's exhibitors to a screening Friday, January 11, and special guests to luncheon at "21". Above, Sam Dembow, Jr., president of Golden Productions; Major L. E. Thompson, RKO; Mr. Golden, and Richard Walsh, IATSE president.



Metropolitan

AT RKO'S SCREENING of "Tomorrow Is Forever" in New York: Phil Hodes, RKO branch manager; A. W. Schwalberg, International Pictures general sales manager; Charles Boasberg, RKO district manager; George Odlum, and Isadore Zatkin, Lane Theatre.



PAUL W. KESTEN, who has been elected to the newly created post of vice-chairman of the board of directors of the Columbia Broadcasting System. He had been vice-president and general manager and CBS senior operating executive.



WILLIAM ZIMMERMAN, of the RKO legal department, has been promoted to the company's executive staff, assisting executives in formulation of domestic and foreign distribution, as well as legal, policies.

DIVORCEMENT? "... UNLIKELY FOR THIS COURT TO GIVE ..."

—JUDGE HAND

Judges Make It a Real Argument at Hearing of Trust Suit Briefs

The Court, the Government and the Industry reached the last pages of the script entitled the United States vs. Paramount, *et al.,* Tuesday morning in Room 110 of the Federal courthouse on Foley Square in downtown New York.

Dialogue and action for the scene were tense and dramatic as befitted so lengthy and imposing a drama.

Robert L. Wright, Assistant Attorney General, sharpened the dull statistics of the Government's documentary case with a direct charge that the five major defendants have used and are using the Consent Decree as a cloak to cover monopolistic practices. And he urged most earnestly upon the court that only by "positive dissolution" of the affiliated circuits could free competition be restored to exhibition.

Informality Lends Spice To Court Argument

Informality spiced the hearing of oral arguments on the trial briefs, since Judges Augustus N. Hand, Henry W. Goddard and John Bright were uninhibited by the courtroom restrictions which obtained during the actual trial, which ended two months ago. Most decidedly they were in the act.

Pressing Mr. Wright on his fundamental point that divorcement would be the only way to relieve the charged monopoly, Judge Hand said, "That is an extremely drastic remedy . . . very unlikely for this court to give."

Questioned by all three judges what system the Government proposed to substitute for the present sales structure, Mr. Wright was not specific.

"Would you auction off pictures?" Judge Goddard asked.

Government Has an Idea For Distribution System

"I see no reason why they shouldn't be sold competitively," Mr. Wright said. "We advocate . . . a system under which a distributor is free to function as a distributor without any agreement or affiliation binding him to some exhibitor for the purpose of eliminating competition between exhibitors."

Making his final arguments for divorcement, Mr. Wright contended that distributors with affiliated circuits possessed the ability to be monopolies in and of themselves.

Preparatory to divorcement he suggested that interim relief might be attained by restricting the affiliated circuits to the exhibition of independent product and that of the distributor with which they were affiliated.

"Leading eventually to a monopoly by the independents?" asked Judge Goddard.

Following recess for lunch the cast reassembled in the oak-panelled hearing room this time with an extensive audience of lawyers, industry observers and reporters.

Asks Court to Prevent Cross Use of Theatres

In one more exchange Mr. Wright, answering a question by Judge Bright on which direction the industry would take if divorcement were granted, said:

"It would free the exhibition business from the distributors' domination. No one step can be taken to make competition where it did not exist before. Provisions must be worked out to make such competition possible. The court must prevent the cross use by the defendants of each other's theatres as a means to accomplish restraint of trade."

Then John W. Davis for Loew's and Whitney North Seymour for Paramount attacked the Government's contentions.

"The Government is trying to recreate the entire economic structure of one of the largest industries of the country," Mr. Davis charged. "This . . . is the most amorphous anti-trust case ever presented. . . . There can't be so many things wrong with a single industry."

Mr. Seymour, taking up the thread, vigorously defended present trade practices under the Consent Decree and at one point was so vehement in upholding that document that Judge Bright asked whether he meant to suggest that the court could not change it. Mr. Seymour admitted that the court could but insisted that action should not be taken unless on much stronger grounds than the Government's arguments.

Arguing against dissolution of distributor-circuit affiliations, he contended that conventions governing clearance, run and minimum admission prices were common in the industry even before the defendants owned any theatres.

As the hearing continued through Wednesday, counsel for the defendants with affiliated circuits continued to hammer at the point that the Consent Decree had adjudicated practically all injustices which might have been prevalent in the industry. Mr. Seymour, continuing for Paramount, insisted that the Government was not entitled to "any more relief." Prodded by Judge Bright, he said that in his opinion the only issues competently at trial were those reserved for the court by the Decree itself—mainly divorcement.

Joseph M. Proskauer, counsel for Warners, argued that divorce would lead to ruin and chaos in the industry. Upholding the Decree, like others, he said "the defendants are willing to consider any suggestions for changing the Decree . . . but the Court must be shown new and grievous wrongs before it throws it in the wastebasket."

Louis Frohlich, counsel for Columbia, argued so vehemently for dismissal of his client on the ground that most of its revenue came from independents that Judge Hand interrupted to say: "I haven't seen too much evidence of a case against the Little Three. It's not necessary for you to make so strenuous an argument."

The Wednesday session concluded with arguments by John W. Caskey for 20th-Fox and George C. Leisure for RKO. Both denied the Government charges of collective action.

Edward C. Raftery was to appear for United Artists and Universal Thursday.

RARE ORAL HEARING GRANTED ON APPEAL

The industry arbitration appeal board granted a rare oral hearing in New York last week in an appeal by the East Islip theatre, Long Island, N. Y., from an arbitrator's award in the theatre's clearance complaint. Only six or seven previous arbitration appeals have been argued orally before the board, most attorneys preferring written briefs.

Federal Judge Henry W. Goddard is expected soon to sign an order extending the terms of the three judges of the industry arbitration appeal board for another year. The one-year terms of Judges George W. Alger, Albert W. Putnam and Robert Marsh expire February 1.

Chicago Subsequents Face Product Lack in February

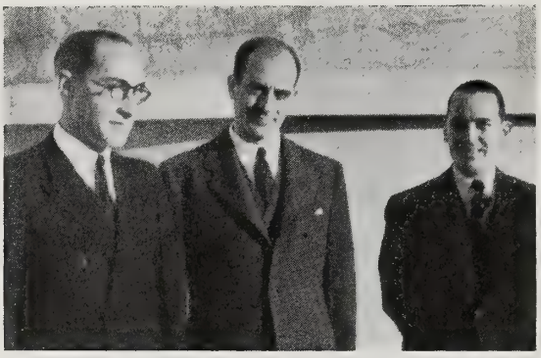
Subsequent run houses in the Chicago area will face another product-hungry month in February, the general release schedule issued by Allied of Illinois listing only 54 pictures, 23 of them reissues. Due to a recent dispute between Paramount and Allied, top Paramount pictures have been held up and will not reach the general release list until March. Most of the new films in February will come from the independent distributors. Of the majors, RKO and Universal lead, each with four pictures; Columbia and United Artists are represented with three each, 20th-Fox and Metro with two, and Warners and Paramount with one.

Eyes on Global Market



Metropolitan

ONE WORLD, being examined at RKO Radio Pictures' New York office. Colonel William B. Savage, center, formerly of the legal department, has been signed to a foreign post on his return to civilian life. He examines the globe, while Phil Reisman, vice-president in charge of foreign distribution, left, marks a point for him. Ned E. Depinet, RKO Radio Pictures president, smiles approval.



IN PORTUGAL, Y. S. Piazza, center, U. S. cultural relations attache, visits at the Lisboa studios, Lisbon, with D. Antonio Redondo, left, director, and Joas de Moraes Palmeiro, Motion Picture Herald correspondent.



By the Herald

VISITOR, to the United States, studying production and especially distribution and public taste: Filippo del Giudice, managing director of Two Cities Films.



PARAMOUNT INTERNATIONAL'S executives at informal New York home office conferences: R. C. Guardian, Latin America; H. D. Hunter, Latin America; Clay Hake, South Africa; A. L. Pratchett, Latin American division manager; J. E. Perkins, Far East; F. C. Henry, Orient; Richard O'Connell, Singapore; H. B. Gordon, Venezuela; Roger Williams, of Puerto Rico. The executives are leaving for their respective territories to put into effect decisions reached at the home office conferences.

Information Unit To Have Agents In 62 Countries

State Department personnel will be assigned to 62 foreign countries to conduct the overseas information service, Secretary James F. Byrnes disclosed December 31 in a report to President Truman, made public last week by the White House.

Although the Secretary did not indicate what the program would cost, it is estimated in Washington that the figure will be in the neighborhood of $25,000,000 a year. He did say, however, that the Department's proposals would "constitute a modest program compared to wartime standards" but would require a "significant" expansion of pre-war expenditures.

He told the President, "never was there a time, even in the midst of war, when it was so necessary to replace prejudice with truth, distortion with balance, and suspicion with understanding."

In his report, Secretary Byrnes stressed two points: the intention of the department not to compete with the motion picure or other information industries and the necessity for confining the information service to fact without propaganda.

"We shall not seek to compete with private agencies of communication, nor shall we try to outdo the efforts of foreign governments in this field," he said.

An outline of the State Department's plans for the use of motion pictures in its information service was given January 12 by William Benton, Assistant Secretary, on the CBS radio program, "The People's Platform."

After pointing out that the newsreel companies had completed details for their United Newsreel, he said that Hollywood was planning to furnish the department with from 75 to 100 free shorts or documentaries a year. These would be scored by the Department, which, he said, would underwrite the production of additional material as needed. Currently more than 4,000,000 Latin Americans see U. S. documentaries weekly, Mr. Benton reported.

MGM Producing Short Action Trailers for Exhibitors

MGM has instituted the short action trailer designed particularly for multiple change theatres. The new type trailer, produced under the supervision of Howard Dietz, vice-president and director of advertising, publicity and exploitation, and Frank Whitbeck, of the MGM studio, resulted from numerous suggestions by exhibitors for a brief, action-packed announcement of the company's coming features.

The Motion Picture Research Bureau, MGM's fact-finding agency, which was temporarily closed after Dr. Leo Handel's induction into the army early in 1943, has resumed its activities following Dr. Handel's discharge.

GREER GARSON voted MOST POPULAR ACTRESS

(Next in "Adventure" co-starring with Gable!)



THE PHOTOPLAY MAGAZINE MEDAL

"VALLEY OF DECISION" VOTED MOST POPULAR PICTURE

THE PUBLIC SPEAKS

(Dr. George Gallup conducts a nationwide research for Photoplay Magazine)

AND M·G·M WINS!

TURN PAGE FOR M-G-M LANDSLIDE!

VOTE

THE PUBLIC VOTES M·G·M 34 OUT OF 35 MEDALS!



"Pardon my Technicolor blushes! The Gallup Photoplay survey is so M-G-M!"



MOST POPULAR ACTRESS...

GREER GARSON

MOST POPULAR PICTURE...

"VALLEY OF DECISION"

Director Tay Garnett, Producer Edwin Knopf

7 OUT OF 10 MOST POPULAR FEATURES...

"The Valley of Decision," "Anchors Aweigh," "30 Seconds Over Tokyo," "M Me In St. Louis," "National Velvet," "Thrill of a Romance," "Son of Lass

3 OUT OF 5 MOST POPULAR STARS...

Greer Garson, Judy Garland, Spencer Tracy

(In First 5 females) ***(In First 5 males)***

And Voted By The Box-Office:



MOST POPULAR TRADEMARK!

Always FIRST! Always FRIENDLY!

PRINTED IN U.S.A.

Warners' Profit For 1945 Rises To $9,901,000

Net profit for Warner Bros. for the fiscal year ended August 31, 1945, was $9,901,000, an increase of 40 per cent from the previous year's $6,953,000, despite a Federal tax rise from $13,135,000 to $16,700,000.

The 1945 net is equivalent to $2.67 per share of common stock outstanding, compared to $1.87 in 1944.

Gross income for the year set a record at $146,618,000, a rise over the previous year of $5,435,000. Inventories totaled $43,187,000, an increase of $2,746,000 over last year.

A sharp improvement in the corporate structure during the year is reflected in the refunding of practically all old mortages, debentures and bank loans in the U. S., and a new bank loan at lower interest rates is being reduced at a faster rate than required under the terms.

The statement of consolidated profit and loss follows:

INCOME:		
Film rental income, theatre admissions, sales and miscellaneous income		$141,791,416
Rents from tenants and royalties		4,826,835
		$146,618,251
COST OF SALES AND EXPENSES:		
Amortization of film costs	$28,142,061	
Other costs, including royalties and participations	7,635,780	
Operating and general expenses	78,982,485	114,760,326
NET INCOME before items shown below		$ 31,857,925
DEDUCT:		
Amortization and depreciation of properties (other than $537,642 in respect of studio properties charged to film costs)	$ 4,088,630	
Interest expense	1,785,880	
Provision for contingencies	1,250,000	
Foreign exchange loss and exchange adjustments (net)	13,647	
Minority interests' share of profit	27,679	
Premium on retirement of funded debt (net)	880,624	8,046,460
PROFIT before items shown below		$ 23,811,465
ADD:		
Interest and discount earned	$ 325,493	
Dividends received	447,213	
Insurance recovery in excess of book value of assets destroyed by fire	145,363	
Adjustment of provision made in prior year for miscellaneous investment	124,999	
Profit on sales of securities	1,813,177	2,856,245
PROFIT before losses on sales of fixed assets and before Federal income taxes		$ 26,667,710
DEDUCT—Losses (net) on sales of fixed assets		66,147
PROFIT before providing for Federal income taxes		$ 26,601,563
Provision for estimated Federal income taxes:—		
Excess profits tax	$10,900,000	
Normal and surtax	5,800,000	16,700,000
NET PROFIT for the year ending August 31, 1945, carried to earned surplus		$ 9,901,563

Six directors have been nominated by the board of directors for reelection at the annual stockholders' meeting February 19 in Wilmington, Del. The nominees to serve for two-year terms are John E. Bierwith, Waddill Catchings, Robert W. Perkins, Albert Warner, Harry M. Warner and Jack L. Warner.

Paramount Establishes New $8,000,000 Benefit Plan

Paramount has arranged for $8,000,000 in insurance, $5,000,000 of which is in group insurance, without cost to 2,400 employees and their dependents, and the remaining $3,000,000 benefit on a cooperative basis, Barney Balaban, president, announced this week. Every employee in the Paramount home office, the company's East Coast laboratories, exchanges and branches will receive free $2,000 of group life insurance; $6 a day for room and board charges in hospitals up to 70 days for each peroid of disability, plus an additional amount for other hospital charges, and a maximum of $150 for fees for one or more surgical operations during any one disability. Similar provisions also have been made for employees' dependents.

Crosby, Garson Award Winners

For the second successive year Greer Garson and Bing Crosby have been voted the nation's most popular stars, according to an audience research poll conducted by Dr. George Gallup for *Photoplay* magazine. The poll further determined that "The Valley of Decision" was the year's most popular picture.

According to Dr. Gallup's copyrighted story in the February issue of *Photoplay* the top 10 pictures in order of the nation's preference are: "Valley of Decision," "Anchors Aweigh," "Thirty Seconds Over Tokyo," "Song to Remember," "Meet Me in St. Louis," "National Velvet," "Thrill of Romance," "God Is My Co-Pilot," "Hollywood Canteen" and "Son of Lassie."

Others among the five most popular actors and actresses are, listed alphabetically: Ingrid Bergman, Bette Davis, Judy Garland, Betty Grable, Humphrey Bogart, Cary Grant, Bob Hope and Spencer Tracy.

The poll also revealed that Gregory Peck was the male star who gained most in popularity during 1945 while Margaret O'Brien and Lauren Bacall were tied for the honor among the women stars.

Winners in the poll received the Photoplay Gold Medal awards at an industry dinner in Hollywood January 14 which followed a radio dramatization of "Valley of Decision" on the Lux Radio Theatre program.

Ralph Snider Is Named In Percentage Suits

Eight percentage suits have been filed in Boston against Ralph E. Snider and associated corporations, in which, it is alleged, he is the majority stockholder. Loew's, Warners, Paramount, RKO, United Artists, Universal, Columbia and Twentieth Century-Fox charge the defendants refused to permit an audit of receipts on percentage pictures shown at two Providence theatres and houses in half a dozen other towns in Rhode Island, Massachusetts and Maine.

Non-Theatrical Field Expansion Is Under Way

The non-theatrical and educational film field currently is undergoing the long predicted expansion program. Reports from the field indicate increased film production and unit mergers to supply the demand for this particular type of picture.

Indicative of the expansion programs, the International Theatrical & Television Company in New York has purchased the General Film Library, Inc. Elbert Kapit, son of Harry A. Kapit, president of International, who will take over the management of the General Film Library, plans to increase the present facilities of the "stock shot" library. In addition to supplying "stock shot" material for entertainment pictures, the library will have a special department catering to industrial film producers as well as television.

Production in Chicago

In Chicago, plans for an accelerated program of educational and industrial film productions have been announced by Burton Holmes Films, Inc., which has 23 films in various stages of planning and production. Currently 16mm release prints from the Holmes laboratory are at the highest point in the firm's history, and laboratory work is more than four times the pre-war level, Burtpn W. Depue, general manager, says.

Collaborating with *Look* magazine, the YMCA Motion Picture Bureau has formed Association Films, a production unit, to make teaching films to meet the needs of schools, colleges, churches and the like. Now being filmed is a series entitled "The Art of Living," which will cover eight subjects. Plans also call for several films on leadership in clubs, camping, guidance and counselling, and discussion. J. R. Bingham of the film bureau and Albert R. Perkins of *Look* are in charge.

Recommend Classroom Films

Meanwhile, the Visual Education Institute of the University of Wisconsin has announced a complete program in visual education which recommends the use of films and allied materials in the classroom, compiled in book form under the title, "Proceedings of the Third Annual Visual Education Institute."

Alexander Film Company, Colorado Springs, at a meeting of officials January 2-4, announced their screen advertising business had shown phenomenal growth, with an increase of about 35 per cent for 1945 over 1944.

Carl L. Timin, recently resigned head of overseas motion picture news operations for the Office of War Information, has formed a new company in New York under his own name to produce industrial, commercial and television films.

ON THE MARCH

POLLS AND NEUROSES

by RED KANN

HOLLYWOOD

WHEN the National Board of Review selects "The True Glory" as the best film of 1945, it's strictly its opinion and its business. You will agree or you will not that the choice stands on solid ground. But when the review committee of that organization picks the "most popular" films, it begins to slither around on ground not nearly so solid. The "most popular" can only mean popular in the sense the public flocked to see them. In turn, that means money on the familiar, old barrelhead.

Now take a look with us:

"National Velvet," "Anchors Aweigh," "A Tree Grows in Brooklyn" and "The Valley of Decision"—decision incontestable.

"The Lost Weekend"—decision decidedly inconclusive for the reason the attraction has not experienced wide enough distribution to warrant any deduction.

"The House on 92nd Street"—in the running.

"The Fighting Lady"—did well, but not nearly well enough to make any group of top ten.

"The Keys of the Kingdom"—among the tops, yet others have licked it dollar-wise.

"The Story of G.I. Joe"—off to a formidable start. Came the end of the war and a decline. Final gross will be substantial, but not enough to move this one into the coveted division.

Unless they made its 1944 list for some reason, the National Board, on the other hand, has ignored these:

"The Affairs of Susan," "Along Came Jones," "Christmas in Connecticut," "Diamond Horseshoe," "God Is My Co-Pilot," "Here Come the Waves," "I'll Be Seeing You," "Incendiary Blonde," a little job titled "Meet Me in St. Louis," "Music for Millions," "Nob Hill," "Rhapsody in Blue," "Salty O'Rourke," "A Song to Remember," "Thrill of a Romance," "To Have and Have Not," "Thunderhead," "Without Love" and "Wonder Man."

There are others, too, as *Fame* will be demonstrating soon enough.

Joker of jokers, however, is this: A handful of weeks back as the National Board made public its list, "The Lost Weekend" was playing in exactly three theatres, the Paramount in Hollywood, Los Angeles and New York.

A Neurosis, Maybe

TRUST the lads at the studios never to let go when a phase knocks them over. Latest phase that will knock them over as well as out if it persists too long is the attraction dealing with psychopathology and psychoneurosis. And, with practically no exceptions, with murder at the same time.

They're all over the place, drama and comedy alike.

The "mental" picture currently rides very high and, of course, rides very mighty. The latter day splurge might be to earlier historic beginnings, but "I'll Be Seeing You," followed by "Spellbound" and "The Lost Weekend" will do nicely enough. If it becomes logical to conclude the central figures in the so-called straight "horror" films are also psychopathic, the final tally by these several approaches becomes A Thing.

It is only fair to recognize that any calculation of this kind becomes somewhat obsolete the minute it hits the printed page. New ones of the same, general ilk either are added or those first declared are dropped. Therefore, this reaches daylight as an approximation of the situation, not the precise situation itself. Here is what it looks like on a sunny January day in Hollywood:

Columbia—"So Dark the Night," "Chant of the Voodoo."

MGM—"The Postman Always Rings Twice," including that famous white bathing suit with Lana Turner poured into it.

Monogram—"Suspense."

Paramount—"California," "The Strange Love of Martha Ivers," "The Evil Genius."

RKO Radio—"Bedlam," "Genius, Inc.," "The Lie Detector," "Build My Gallows High," "Crackup."

Republic—"Specter of the Rose," "The Cat Man of Paris."

Twentieth Century-Fox—"Somewhere in the Night," "The Dark Corner."

Universal—"The Brute Man," "The She-Wolf of London."

Warner—"The Man I Love," "The Beast with Five Fingers," and the unreleased "Big Sleep."

The stories these tell will deal with:

An insane asylum in 18th century England. A schizophrenic. A pianist who does this and that under the influence of voodoo music. A psychoneurotic war veteran who raises hob with his surrounding characters. A psychopathic killer who gets that way through disfigurement by acid, which seems like a reason. An amnesia veteran who causes plenty of trouble. A detective who solves a murder by applying psychopathic pressure on the suspect. A half-mad dancer, etc. A series of sadistic killings in a radio background. A power-mad maniac who tries to prevent California from joining the other 47. Children whose life is shaded by secret of a killing.

Billy Wilder, who directed "The Lost Weekend," predicts future product will deal with dipsomaniac horses, dogs and vegetables.

Meanwhile, Betty Grable, who just looks plain-walking-around-good, seems to have a future.

Change to Safety Film Is Waiting On Improvement

One of the sequels to the wide experience of the armed forces with non-inflammable film stock has been a spate of discussions about its possible use for general theatrical distribution. The pictures which went to the front were 16mm versions printed on cellulose acetate stock. The familiar material of the standard theatre print is cellulose nitrate, unstable at high temperatures, resulting in many costly precautions in equipment and fire prevention regulations.

It has long been known, by the experience of the industry, that acetate stock has a number of limitations, both in projection quality and in working life.

Statement from Eastman

A statement of authority has been issued by the Eastman Kodak Company at Rochester, saying:

"Following years of research and development, the quality of motion picture safety film, particularly with respect to its ability to stand up under theatre projection, has constantly improved. The Eastman 35mm Safety film used in large quantities by all governmental agencies during the war performed satisfactorily under the conditions under which it was used. This included regular theatre projection but, generally speaking, the length of run to which these prints were subjected was considerably shorter than that for normal nitrate release prints.

"Numerous tests of Safety film, both standard and experimental, have been made by Eastman in recent years in their own laboratories and under trade conditions. Such tests will continue. So far, however, both laboratory and trade tests have shown that the best Safety film is not equal in wearing quality to nitrate. Any attempt to generally replace nitrate film with the present Safety would inevitably result in substantially increased print damage and much higher print costs to the industry.

Not as Cheap as Nitrate

"No experience to date has indicated that Safety base can be produced as cheaply as nitrate. When and if a completely satisfactory Safety base can be made and sold in quantities comparable to the present output of nitrate, the price might be lower than the present 1.25-cent price of current Safety positive, but there is no present prospect that it could reach the low price level of nitrate film.

"The outlook for the eventual transition of the industry to Safety film continues to be hopeful. Improvements, however, are still essential and certainly no specific date for a possible shift to Safety base can be set at this time."

$500,000 Foreign Revenue: Broidy

In the past four months Monogram has received $500,000 for foreign distribution deals, exclusive of percentage arrangements, from sources which heretofore brought little or no revenue, Samuel Broidy, president of the company, told the press at the Hotel Gotham, New York, Tuesday.

Mr. Broidy and Norton V. Ritchey, president of Monogram International, refused to comment on the reported deal between the company and Czechoslovakian film interests whereby Monogram would be the first American film company to distribute product since the Czechoslovak Government film monopoly was instituted, but in a joint statement they did say, "Monogram is willing and ready to sell films to any country providing an equitable deal can be arranged."

Mr. Broidy also reported that Monogram's "Dillinger," produced by the King Brothers, had collected $800,000 in domestic revenue and $1,750,000 is expected from worldwide distribution. The original production cost was $197,000.

So far the company had spent $1,000,000 on the production of its forthcoming special "Suspense," and planned an estimated budget of $92,000 in an advertising campaign through the Ruthrauff and Ryan Advertising Agency, Mr. Broidy said. The company plans production of four "million dollar pictures" in 1946.

Last weekend Mr. Broidy was elected president of all Monogram domestic subsidiary companies with the exception of Monogram International, of which Mr. Ritchey remains president. W. Ray Johnston, former president of these companies, was named chairman of the board of the subsidiaries.

Milwaukee Commission Bans "Scarlet Street"

"Scarlet Street," Universal-Walter Wanger production, has been banned by the Milwaukee city motion picture commission. The action was taken "in line with the commission's policy to cooperate with Chief of Police John Polcyn in his recent plea for stricter regulation of undesirable films," Lester J. Bradshaw, Jr., commission executive secretary, said Tuesday. The vote was 11 to 4.

Harry MacDonald, manager of the Warner theatre where the picture was to open, said the commission's action definitely ended all possibility of a Milwaukee showing.

Walter Wanger, producer, left Hollywood Wednesday for New York for personal conferences with Dr. Irwin Conroe, acting head of the New York State board of censors, who was considering an application by the company for approval of a cut version of the picture shown him last week. A license was refused the original version.

McCarey Prepares Next

Lee McCarey's next Rainbow production will be a romantic comedy along the lines of "The Awful Truth" and "Love Affair."

Testimonials

Tributes by their fellow-workers were paid this week to three industry figures, in Memphis, in New York and in Philadelphia. One marked a retirement, a second a change of post and company, the third an anniversary. At the right, the Memphis luncheon to Col. Howard Waugh, retiring manager of the Warner theatre there. It was reported recently that Colonel Waugh would produce pictures in Mexico.



Colonel Waugh, right, chats with James Barnes, his successor. Mr. Waugh's associates gave him a plaque.



IN NEW YORK, Russell Emde, RKO Theatres zone manager, was guest of honor at luncheon given by associates and marking his 31 years with the company. Above are, seated, division managers, left, Joseph di Lorenzo, and, right, Eddie Sniderman; standing, RKO managers Irving Gold, Jerome Baker, Marty Rosen, Harry Weiss, Herb Heintz, Mr. Emde, Joseph Steiner, Charles Oelrichs, Al Pluchos, Arthur Koch.



FAREWELL in Philadelphia, told by his associates at Warner Theatres to Elmer Holland, who joined PRC Pictures, New York, in charge of playdates. At the Ritz-Carlton dinner: Larry Ridington, Lou Davidoff, Mr. Hollander, John Turner and Stanley Smithers.

Goldwyn to Make Four Costing $10,000,000

Samuel Goldwyn this year will double his production program and make four pictures at a total cost of $10,000,000. The pictures are MacKinley Kantor's story, "Glory for Me," a Danny Kaye musical, "Earth and High Heaven" and a Robert Nathan novel, "The Bishop's Wife."

James A. Mulvey, president of Samuel Goldwyn Productions, Inc., has announced the formation of Samuel Goldwyn Music Publishing Corporation, to publish the music in Goldwyn and other independent productions.

Hebert Rejoins Goldwyn; Farnol Heads Eastern Staff

William Hebert, formerly advertising and publicity director for Samuel Goldwyn Productions, has rejoined that company in the same post in Hollywood, the company announced Wednesday. Lynn Farnol, who has held the Hollywood post since his discharge from the Army a year ago, will return to New York as director of advertising and publicity in the east. The staffs on both the east and west coasts will be increased. Ben Washer, who has been publicity chief in New York, will continue in that capacity.

EXHIBITORS PUSH THEATRE PLANS

27 Building Projects in All Areas Are Reported Since January 1

Despite the obstacles facing commercial construction, in order to divert materials to ease the nationwide housing shortage, theatremen throughout the country continue to lay plans for new theatres. Since January 1 reports on 27 building projects have been received and remodeling plans for another dozen theatres have been announced.

In New York, William and Harry Brandt, in the name of Pamela Realty Corp., have acquired property at 67th Street and Broadway for the construction of a new theatre with facilities for television.

One Started in Baltimore

I. M. Rappaport, owner of the Hippodrome in Baltimore, has started construction of a $500,000 theatre to be completed in June and also to have provision for television.

In Denver, Fox Greater Theatres will erect a $500,000 theatre to seat 2,000 persons on property recently purchased for $175,000. Atop the building will be an elaborate tower to serve as an antenna for television. Also in Denver C. U. Yaeger, president of Atlas Theatres, has announced plans to construct a 1,000-seat house in Lamar. Other building projects in Colorado are: a location at Rangely purchased for a theatre by the Western Amusement Company, Los Angeles; construction of a new theatre in Artesia by C. G. Turner, and the purchase of property in Wray for the construction of a $50,000 theatre by Kenneth Powell and James Hughes.

In Connecticut, the application of Isaac Seidman for a permit to build a theatre in Danielson, has been approved, and land has been leased for 99 years for $297,000. In Hartford the Salco Amusement Corporation has filed notice of intention to build a $250,000 theatre in Bridgeport, and the Aladdin Corporation of Hartford has purchased property in Waterville, Conn., for the development of a community shopping center surrounding a motion picture theatre.

Acquires New Jersey Property

In Ocean City, N. J., the Joseph H. Kass Company of Philadelphia has purchased, for $158,000, property which includes the Surf theatre, the Golden Galleon building, the carousel building, an arcade, a lunchroom and two parking lots. In Temple, Pa., Sam Felt, manager of the Laurel, has acquired additional property on which he will build a modern theatre.

While no definite plans have been made public, executives of both Odeon and Famous Players Canadian have announced increased building activity in 1946 in British Columbia. Odeon will build a 1,900-seat theatre in Victoria; a theatre to seat 1,200 in West Vancouver, and two large theatres in Vancouver proper. Famous Players will construct a 1,500-seat theatre.

Interstate Theatres will erect an 800-seat theatre in Central Point, Ore., while in Sandy, Ore., the Sunset theatre has been opened by Harry Moyer. In Nyssa, the Harris Voeller Theatre Company has announced plans for a new theatre theme.

As soon as materials become available Settos Theatres will construct a 1,100-seat television theatre in Louisville, Ky., with another theatre of the same size to be built at Snively. Charles Baeler, operator of the 350-seat Park in Nicholasville, Ky., will build another theatre there.

United Theatres, Inc., will spend more than $1,000,000 for the construction of four neighborhood theatres in New Orleans and plans extensive alterations in other theatres in the city.

Chicago Theatre Site Sold

In Chicago, the ground under the United Artists theatre has been sold for $1,500,000 to an undisclosed buyer. The theatre is leased to Balaban and Katz for 99 years. The Orpheum and Star theatres in Hannibal, Mo., operated by the Price Amusement Company, have passed into the control of Frisina Amusement Company of Springfield, Ill.

In Cincinnati, the 550-seat Fifts theatre is being razed with other buildings to make way for a modern business block.

The 69th Street Theatre Building in Philadelphia has been purchased by William Goldman Theatres, Inc. The building houses a 1,800-seat theatre, 23 stores, 50 apartments and 10 offices.

RKO Theatres, Inc., have purchased from the 1925 Realty Corporation a block front business section in New Rochelle, N. Y., containing the RKO theatre. Up to the time of purchase the theatre property was held by RKO Theatres under a long term lease.

State Ruling on Minors Aids New York Houses

More than 1,200 theatres in New York State will benefit from a recent interpretation by the State Labor Department of the state law which went into effect January 1 regulating the hours of employment of minors in theatres. The state law limits employment of minors under 16 to three hours a day on school days and eight hours a day on non-school days. For those over 16 and now those between 16 and 17 instead of 16 and 18, the limitation is four hours during school days and eight hours on non-school days.

Warners Expand Building Plans For Exchanges

Plans for the extension of construction of a series of new film exchange buildings in the United States, Canada, Mexico and probably in some South American countries, are near completion by Warners, it was learned recently with the projected trip of Jules Levey, Warners' real estate executive, to Mexico City.

Mr. Levey left New York last Tuesday for Cincinnati and St. Louis to complete plans for new exchanges, replacing old ones, following which he heads for Mexico City. It is understood Mr. Levey, working in conjunction with Warner Bros.' International Corporation, will make a second trip to South America early in February.

While Mr. Levey's primary purpose in Mexico City will be to set a deal for a site on which Warners would build a theatre, it is also understood he will explore the possibilities of building a new film office.

With the purchase of an exchange site by Warners in St. Louis, there will be 11 in the U. S. and Canada which the company is building or planning. Some will replace rented buildings and others will replace exchanges owned but constructed before 1929.

Thirty-eight exchanges are operated by Warners in the U. S. and Canada. It also is building new exchanges in Toronto (which will be ready February 1), New Haven, Minneapolis and Philadelphia. The New Haven exchange will replace a leased building and the Toronto office will be the first to be owned by the company in Canada, where a total of five offices are operated. New Minneapolis and Philadelphia exchanges will replace older buildings.

The company additionally has acquired sites and is planning new buildings in Memphis, Dallas, New Orleans, Boston, Cleveland, and Seattle. At present, exchanges in Seattle and Memphis are in leased buildings, while the others are owned by the company.

Plans to build 15 new theatres in Central and South America already have been indicated by Warners.

20th-Fox Auditors End New York Meeting

Twentieth Century-Fox's annual traveling auditors' three-day conference was concluded at the home office January 10. Spyros Skouras, W. C. Michel, Tom Connors, Donald A. Henderson and William J. Kupper, company executives, addressed the meeting.

Jerry Thomas to Hollywood

Jerry Thomas, son of Harry H. Thomas, president of PRC Pictures, left for Hollywood Thursday, where he plans to enter production. He was recently discharged from the Army.

"If it's M·G·M News—
it's Good News!"





M-G-M PRESENTS
—and that's where the crowd goes!

THE GROUP THAT'S GOT EVERYTHING

1. **TECHNICOLOR MUSICAL HIT!** "THE HARVEY GIRLS"
2. **INNOVATION!** "PORTRAIT OF MARIA"
3. **COMEDY HIT!** "UP GOES MAISIE"
4. **AUDIENCE FUN!** "LETTER FOR EVIE"
5. **STAR ROMANCE!** "SAILOR TAKES A WIFE"



A "SPECIAL" IN EVERY SENSE OF THE WORD!

But it's in M-G-M's new group with all its spectacular thrill and romance, its 11 song-hits, its star-studded cast! The Biggest Technicolor Musical of all to start the New Year!

JUDY GARLAND

in the grand TECHNICOLOR MUSICAL

"THE HARVEY GIRLS"

With John Hodiak · Ray Bolger · Angela Lansbury and Preston Foster, Virginia O'Brien, Kenny Baker, Marjorie Main, Chill Wills · Photographed in Technicolor · Screen Play by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson · Additional Dialogue by Kay Van Riper · Based on the book by Samuel Hopkins Adams and the original story by Eleanore Griffin and William Rankin · Words and Music by Johnny Mercer and Harry Warren · Directed by George Sidney · Produced by Arthur Freed

LOOK

LOOK MAGAZINE *says:* "'HARVEY GIRLS' *sets a fast pace for the New Year's movie musicals. The first big musical of 1946."*



STAR ROMANCE!

You never heard so much laughter as at the Preview! Guaranteed box-office riot!

ROBERT WALKER
JUNE ALLYSON

a grand love-team!

THE SAILOR TAKES A WIFE"

With Hume Cronyn · Audrey Totter · Eddie "Rochester" Anderson Reginald Owen · Screen Play by Chester Erskine, Anne Morrison Chapin and Whitfield Cook · Based on the Play by Chester Erskine · Directed by Richard Whorf · Produced by Edwin H. Knopf



BIGGER THAN "SWINGSHIFT MAISIE"

This is positively the best of *all* the Maisie films! She gets into a helicopter and never such shrieks! Novel! Exciting! Romantic!

"UP GOES MAISIE"

starring

ANN SOTHERN
GEORGE MURPHY

With Hillary Brooke · Horace McNally Ray Collins · Jeff York · Story and Screen Play by Thelma Robinson · Based on the character created by Wilson Collison Directed by Harry Beaumont · Produced by George Haight

"On a sky-cycle built for woo!"





MARSHA HUNT

She put love notes in packages for soldiers!

JOHN CARROLL

Handsomer than ever, back again to his fans!

A GREAT SATURDAY EVENING POST STORY

"A LETTER FROM EVIE"

With Marsha Hunt · John Carroll · Hume Cronyn · Spring Byington Pamela Britton · Screen Play by De Vallon Scott and Alan Friedman Directed by Jules Dassin · Produced by William H. Wright

INNOVATION!

Direct from its Premiere on Broadway!

Dramatic!

Colorful!

Unusual!



DOLORES DEL RIO

in

"PORTRAIT OF MARIA"

M-G-M presents A Mundiales Production with Pedro Armendariz · Directed by Emilio Fernandez · Produced by Felipe Subervillle · Music by Francisco Dominguez



THE PUBLIC SPEAKS!

Keeping company with The Friendly Company means that you're expressing the wish of your patrons.

In the recent vote conducted by Dr. George Gallup for Photoplay Magazine M-G-M won 34 out of 35 medals! The one on this page went to Greer Garson for Most Popular Actress and to M-G-M for "Valley of Decision," Most Popular Picture.

LOOK AHEAD!

Gable's back and Garson's got him in

(His FIRST NEW HIT!)

M-G-M's "ADVENTURE"

★

And the Greatest Production Since Movies Began!

GLORIFIED IN TECHNICOLOR

M-G-M's "ZIEGFELD FOLLIES"

★

"THE POSTMAN ALWAYS RINGS TWICE"

Lana Turner and John Garfield ignite the screen!

★

"EASY TO WED"

Technicolor and Terrific! Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn

The Drive With a Heart! MARCH OF DIMES (Jan. 24-30)

ALWAYS FIRST AND ALWAYS FRIENDLY M★G★M

10,000 Theatres Pledge Aid for March of Dimes

More than 10,000 theatres by last week had pledged participation in the 1946 March of Dimes, it was announced by Harry Brandt of the national executive committee. Included were blanket circuit pledges from Midstate Amusement Company, Washington; Philip Smith Theatres, Boston; Smalloy Theatres, Cooperstown, N. Y.; Y. & W. Management Corporation, Indianapolis; Kallet Theatres, New York.

Orchestrations and sheet music of the special campaign song, "March with the March of Dimes," were sent this week to radio stations, night clubs and publicity chairmen throughout the country.

In New York's Times Square, the Statue of Liberty is to be replaced by a 35-foot illuminated ferris wheel to be erected by the New York film publicity committee. Arrangements for the wheel, on loan from George C. Tilyou, head of Steeplechase Park, Coney Island, have been completed by Harry Mandel and Edward C. Dowden, New York publicity chairmen.

The wheel will begin to turn January 24, opening day of the drive, when Mayor O'Dwyer, Borough President Rogers, Basil O'Connor, president of the National Foundation for Infantile Paralysis; Nicholas M. Schenck, motion picture chairman and industry leaders, participate in ceremonies in Times Square.

A number of Broadway's electric signs will promote the drive. In addition, the New York Telephone Company will augment its mechanical weather report with a drive message.

Announce Winners in Tom Connors Drive

The 15 winners of the Tom Connors Drive, all of whom will go to Europe this spring as guests of the company, have been announced by Spyros P. Skouras, president of Twentieth Century-Fox. The southern division, under Harry G. Ballance, won first prize. Paul S. Wilson and Philip Longdon, district managers, and seven branch managers, three from the central division, and five salesmen were winners in the drive, August 19 to December 29.

The winning branch managers were: Stanley J. Mayer, Fred R. Dodson, George T. Landis, Ernie V. Landaiche, Marion W. Osborne, Tom Young and Tom Gilliam.

The five salesmen will be announced shortly.

Circuit Deals Set by PRC

The following circuits have signed for PRC product: Comerford Publix Theatres, Philadelphia; Warner Brothers Theatres, Albany-Buffalo; Western Massachusetts Theatres, Boston; Interstate Theatres, Dallas; Century Circuit, New York.

Thomascolor Demonstrated In Hollywood Screening

Thomascolor was demonstrated to the press last week in Hollywood in a 30-minute test subject. Named after its inventor, Richard Thomas, Thomascolor differs from other processes in that standard 35mm black and white film is used.

Each frame is separated into four panels, one for green, one for blue, one for red and the other left blank. Special lenses equipped with three color filters are fixed to standard cameras and three images are recorded on the film. Standard projection machines then are fitted with a Thomascolor projection lens which filters these colors and superimposes the three images on the screen.

For the present the process is available to the commercial field on a small scale. When lenses now in production can be obtained in quantity the new process will be available to the producing companies.

Paramount Bond Sale 96% Over

Paramount Pictures, Inc., finished the Victory loan 96 per cent in excess of the Treasury's established "E" Bond quota, Robert H. O'Brien, drive chairman for the company, said last week. Mr. O'Brien said Paramount's individual Bond sales amounted to $734,721. In addition, there were non-quota sales in the amount of $2,400,000, and series "C" Bond sales of $2,201,000, for a total of $4,601,000 in corporate sales.

Loew's in-town and out-of-town theatres sold $11,869,905 maturity value in Bonds, according to Joseph R. Vogel, vice-president in charge of Loew's theatres. The figure represents 121,831 individual Bonds. Howard Burkhardt and the State theatre, Cleveland, led the circuit with sales amounting to $723,150.

Oregon had 101 Bond Premieres, 183 Free Movie Days and 26 children Bond matinees, according to O. J. Miller and Albert J. Finke, state co-chairmen, and Jack Matlack, state publicity chairman of the executive committee of the Oregon WAC. A total of 263,000 "E" Bonds were sold with maturity value of $6,225,000.

"San Antonio" Sets Record For Warner Holdovers

A new Warner Brothers holdover champion was listed this week when "San Antonio" chalked up 310 holdovers out of 312 openings, the company announced. Last year's holiday release by Warners, "Hollywood Canteen," had a 96 per cent holdover record on its first 300 openings.

Finishing "Yearling"

After seven months shooting Clarence Brown is finishing "The Yearling." The long shooting schedule was due to the fact that most of the action is with animals, a fawn sharing the spotlight with Gregory Peck and Jane Wyman.

Majors Say "No" To French Offer On Quota Terms

The on-again-off-again French quota question continued last week to be a matter for involved discussions—involved because there was little definite in the latest French offer, which the American companies have firmly rejected.

France's latest offer sidestepped any question of a numerical quota by offering to balance six weeks of playing time for native product against seven weeks of playing time for all imported product.

Faced in this proposal with such unknowns as the length of playing time for individual pictures and the number of importing countries, the American companies unanimously said "no" to the offer.

French Stick to Offer

Although French officialdom is sticking persistently to its offer, believing that too much Hollywood product might injure native production, State Department officials, it is reported from Washington, are just as insistent that a numerical quota be set up.

The only favorable straw in the wind yet sighted is that a quota agreement might be reached during forthcoming discussions in Washington of a United States loan to France of possibly as much as $3,000,000,000. As in the case of the British loan, the French loan may be conditioned upon the elimination of certain barriers to trade.

The French negotiators, in fact, may be asked to adhere strictly to the 1936 reciprocal trade agreement which has not been voided. Under this agreement, 188 dubbed pictures should be imported into France this year, and of that total American companies claim their share is 150 pictures.

That the French public is eager to see new American films is proved in a recent article appearing in the Paris theatrical newspaper, *Opera,* written by Georges Huisman, president of the French film control commission.

Urges Flexible System

After citing evidences of interest in American films, Mr. Huisman urged a flexible quota system under which only selected single films would be imported instead of blocks.

Maintaining that quotas served only to foster mediocrity, he wrote:

"What we must do is establish a system flexible enough to allow the best American films to be freely shown on our screens."

Meanwhile, the devaluation of the French franc from 50 to the dollar to 119 to the dollar and the ratification of the Bretton Woods monetary agreement by the French Government may hasten the liquidation of the 500,000,000 francs accumulated in "frozen" funds by U. S. film companies. These francs formerly represented a nominal value of $10,000,000. Now they are worth less than $5,000,000.

59 BRITISH FILMS ON THE COUNTER

Investment $28,000,000, Without "Caesar"; 36 of 59 Rank - Sponsored

by PETER BURNUP

in London

More than $28,000,000 is invested in the films in preparation this side. This figure leaves out of account the gargantuan $6,000,000 budget of "Caesar and Cleopatra," or other exhibits already seen by the public here, but it does include films awaiting showing, those in work in the studios and those for which scripts have been prepared.

J. Arthur Rank has said that he aims to give his theatres a feature release every week of the year. Examination of our statistical returns shows that he may well do it. Ten of the 15 films awaiting showing are Rank-produced; five of the 10 in work are his and 21 of the 34 in the planning stage bear the Rank stamp. Thus England's leading producer-distributor is involved in 36 of the 59 productions listed.

Films Ready for Showing

Films awaiting public showing include: "Beware of Pity," Stefan Zweig's psychological melodrama; "Men of Two Worlds." "Carnival," "The Way We Live," all produced by Two Cities; "A Matter of Life and Death," produced by the Archers (Powell and Pressburger); "I See a Dark Stranger," Individual (Launder and Gilliat); "The Years Between," Sydney Box; "The Overlander," Ealing; "Arnheim," Castleton Knight; and "Here Comes the Sun," John Baxter, all distributed by Mr. Rank.

Also: "Loyal Heart" and "Lisbon Story," both produced by British National and distributed by Anglo-American; "Night Boat to Dublin" and "Quiet Weekend," produced by Associated British Pictures and distributed by Pathe, and "Remember the Unicorn," produced by Marcel Varnel and distributed by Columbia.

Features in Work

Films in work at the studios include: "The Magic Bow," Gainsborough; "Great Expectations," Cineguild; "London Town," Wesley Ruggles; "The Captive Heart," Ealing; "Bedelia," John Corfield, all distributed by Mr. Rank, and "Meet the Navy," British National, distributed by Anglo-American; "Wanted for Murder," Marcel Hellman, for 20th Century-Fox; "No Ladies Please," Sydney Box, for British Lion; "Christmas Weekend," Marcel Varnel, for Columbia, and "Gaiety George," George King for Warner Brothers.

The following have been planned by Mr. Rank: "The Root of All Evil," "Digger's Republic," "She Painted Her Face" and "Rob Roy," for production by Gainsborough; "Top Secret," "Hungry Hill," from Daphne du Maurier's novel; "Odd Man Out" and "The Dandy," Two Cities; "Hue and Cry," "Joanna Godden," "Nicholas Nickleby" and "Shoho Melodrama," Ealing; "Green for Danger". and "The Red Prophet," life of Karl Marx, Individual; "The Gay Galliard," Cineguild; "The Miracle of St. Anthony's Lane" and "The Small Back Room," the Archers; "Daybreak," "Mantilla," "The Killer and the Slain" and "Romance with Music," Sydney Box.

Many in Preparation

Others in preparation: "Piccadilly Incident," Herbert Wilcox; "Newhaven-Dieppe" and "The Master of Ballantrae," Associated British Pictures, for Pathe release; "999," "Song of Romance," "Woman to Woman" and "Laughing Lady," British National for Anglo-American release.

Also: "The Shop at Sly Corner," British Lion, producer and distributor; "So Well Remembered," James Hilton's best seller, RKO, producer and distributor; "Petticoat Lane," Andrew Stone, for United Artists, and "The Masquerader" and "Meet Me at Dawn," Marcel Hellman, and "Teheran," John Stafford, distribution not set.

This listing does not take into account the plans which MGM-London has. The company's studios are unlikely to be available for production until August or September.

Sydney Box, English producer of "The Seventh Veil," and other successful pictures, has established a type of apprentice system at his studios for the development of new talent. Potential actors, authors and directors have been placed under contract and additional talent is being sought. Those given contracts are required to attend the studios to watch production. Mr. Box has said that within 12 months his apprentice workers will turn out six films and that he believes new and valuable talent thus will be developed.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Frontier Gunlaw" and "Northwest Trail." In Class A-II, unobjectionable for adults, were "Because of Him," "Shock" and "Tarzan and the Leopard Woman." "Adventure," which marks Clark Gable's return to the screen, was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce" and because of "light treatment of marriage, suggestive dialogue and situations."

Bell-Howell Deal Closed with Rank

Agreements between J. Arthur Rank and Bell and Howell were completed in Chicago this week for a long term mutual interchange of research, manufacture and distribution of equipment and films.

Long in work, the negotiations were begun during Mr. Rank's visit to the United States last June. Now, as announced by Tom Law for Mr. Rank and Joseph McNabb, Bell and Howell president, the agreement, still unsigned, calls for the following.

British Acoustics, engineering and manufacturing unit of the Rank group, will set up complete manufacture in England of all Bell and Howell standard and substandard equipment, including 16mm sound and silent projectors, 16mm and 8mm cameras and 8mm projectors, and a wide range of accessories. The English plants will be operated on Bell and Howell engineering and manufacturing methods. Distribution of these products made in England will cover the British empire and certain parts of Europe and Africa.

The agreements also provide for an interchange of 16mm film distribution between the Rank 16mm libraries and Bell and Howell's Filmsound libraries.

Korda, Lawrence in Deal With French Company

Sir Alexander Korda, who recently resigned his position with MGM-British productions, and Laudy Lawrence, his associate, formerly with United Artists, Twentieth Century-Fox and the Office of War Information, have entered into a production-distribution deal with the newly-formed Regina Films of France. This company was organized by M. Loureau, formerly associated with the now-dissolved French-Tobis company, and M. O'Connell and General Corniglion Monimier. Sir Alexander will produce for Regina and Regina will distribute Sir Alexander's English pictures. Shooting on the first film under the new deal was to have begun this month.

Meanwhile, in London, Harold Granville Boxall and Sir David Cunnynghame, both formerly associated with MGM London Films, Ltd., have joined Sir Alexander as joint managing directors of his old company, London Film Productions, Ltd. Edward Black, who produced a number of Gainsborough successes, is slated for appointment as production chief of MGM London, under the supervision of Ben Goetz of MGM London.

Two MGM Field Groups Meet January 21, 27

The final two sales conferences of 100 field salesmen and exploiteers of MGM will meet January 21 and 27 at the Hotel Astor, New York. There will be 49 men in the first group attended by John E. Flynn, midwest sales manager, and 51 representatives in the second with Rudolph Burger, southern sales manager, in attendance.



Metro-Goldwyn-Mayer announces with pride a new and most unusual Short Subject—

"FALA AT HYDE PARK"

A PETE SMITH SPECIALTY IN TECHNICOLOR

Even more delightful and heart-warming than the first "Fala" short subject, is this one. Fala's first offering, filmed at the White House, was one of the most successful shorts ever made, and now the beloved canine companion-in-chief to the late President Roosevelt takes audiences on a Technicolor tour of the world-famous Roosevelt estate at Hyde Park. An especially appropriate attraction to commemorate F.D.R.'s Birthday, January 30th.

BOOKED SOLID ON THE LOEW CIRCUIT, STARTING JANUARY 24th

Producer Strike In France Put Off to March 1

by ROBERT REGAMEY
in Paris

The long-threatened French producers' strike has again been postponed—this time from January 1 to March 1. The strike was to have been called to force the Government to pass relief measures, but the postponement has been called because the industry has been impressed with the interest taken in the problem by M. Malraux, the new Government minister concerned with these matters.

However, up until the first of the year, he had not been able to obtain the action desired by the producers from the council of ministers and there are indications that no new productions will be begun until a settlement is reached.

The exhibitors, likewise, are not satisfied with the present situation. They are expected to make vigorous protests at their next general meeting.

▽

A Cinema Academy has been established by the trade journal, *Le Film Francais,* and the documentary organization, Centre du Cinema. The Academy will make yearly awards similar to the "Oscars" awarded by Hollywood's Academy of Motion Picture Arts and Sciences.

▽

The Office Professionnel du Cinema, established in October, 1945, by the French Government to succeed the Comite d'Organisation de l'Industrie Cinematographique, set up by the Vichy Government, has been put into operation. M. Acoulon is administrator, and M. Jaeger is his assistant. M. Fourre Cormeray, director general of the cinema, remains as Government representative. The agency is entrusted with the direction of the entire motion picture industry.

▽

A number of joint productions are planned. These include French-Swedish, French-Italian and French-Spanish films. The French Government's Director General of the Cinema is making plans to guarantee that a large proportion of the performers and technicians in these joint productions will be of French nationality.

Reading Council Defers Admission Tax Plan

The Reading, Pa., City Council has deferred introduction of a proposed five per cent tax on admission to local theatres, but passed a budget ordinance which levies a general 12-mills on the dollar tax for 1946 on real estate, including theatres. If the city's income from taxes is insufficient to cover expenses, the five per cent levy is expected to be brought before the Council, with theatremen prepared to fight it.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 39 — Marshall mediates in China. . . . Arnold awarded medal by Truman. . . . Mrs. Truman opens March of Dimes. . . . Fire razes army warehouse in Yokohama. . . . Gamble honored. . . . Australian reporter falls for rodeo. . . . Sports: golf tourney, G.I.'s skiing, Golden Gloves.

MOVIETONE NEWS—Vol. 28, No. 40—New York hails 82nd division. . . . Eisenhower in Canada. . . . Heliocopter sets record. . . . British planes sink German subs. . . . Churchill arrives in U. S. . . . Doolittle opens airport in New Orleans. . . . Sports: Automobile racing and water skiing.

NEWS OF THE DAY—Vol. 17, No. 237—Atom bomb against warships. . . .First lady opens March of Dimes. . . . Japs help Yankees fight fire. . . . Arnold decorated. . . . Marshall ends China war. . . . Coast Guard dog, Sinbad, home. . . . John Bull has bananas. . . . Nelson wins Los Angeles open. . . . Alpine Yanks.

NEWS OF THE DAY—Vol. 17, No. 238—Millions hail G.I. parade. . . . Churchill in U. S. . . . Homesick Yanks protest delays in demobilization. . . . Nazis sail for home. . . . Last of U-boat pack gets final K. O. . . . Heliocopter sets record.

PARAMOUNT NEWS—No. 40—PX fire in Yokohama. . . . Golden Gloves tourney. . . . Sinbad comes home. . . . March of Dimes campaign. . . . UNO delegates visit U. S. . . . On the labor front.

PARAMOUNT NEWS—No. 41—Heliocopter sets record. . . . Keep us flying. . . . U. S. holiday for Winnie. . . . Death rides southern rivers. . . . Victory parade.

RKO PATHE NEWS—Vol. 17—No. 42—Kidnap murder. . . . Plan atom test on ships. . . . Kaiser-Frazer Corporation signs UAW contract. . . . UNO committee searches for site. . . . Britain gets first bananas in years. . . . Flames level post exchanges in Yokohama. . . . Honor Gamble.

RKO PATHE NEWS—Vol. 17, No. 43—Heliocopter sets record. . . . La Guardia as private citizen. . . . Churchill in U. S. . . . 82nd in victory parade.

UNIVERSAL NEWS—Vol. 18, No. 467 — Telegraph walkout. . . . Tot's murder shocks U. S. . . . Kaiser makes labor deal. . . . Sinbad, dog hero. . . . Fire levels post exchange. . . . Honor Gamble. . . . Nelson does it again.

UNIVERSAL NEWS—Vol. 18, No. 468—82nd airborne parade. . . . General Ike in Canada. . . . Airmen seek peacetime pilot jobs. . . . General Donovan decorated. . . . Heliocopter sets record. . . . Plane skiing.

Industry to Participate In Brotherhood Week

Plans for participation by the motion picture industry in American Brotherhood Week, sponsored annually by the National Conference of Christians and Jews, were formulated Wednesday at a luncheon meeting held at the Hotel Plaza, New York, under the direction of Spyros P. Skouras, president of Twentieth Century-Fox, who has been named national chairman for the motion picture industry by the Hon. Harold E. Stassen, general chairman of the national campaign.

President Harry S. Truman is national honorary chairman. Its three co-chairmen are Henry Noble MacCracken, Basil O'Connor and David O. Selznick. J. Robert Rubin will be vice-chairman for the industry.

The campaign this year will be held from February 16 to February 24.

Attending the meeting, in addition to Mr. Skouras, were the following: Jules Brulatour, Charles Reagan, Samuel Rinzler, Fred Schwartz, Joseph Vogel, Harry Brandt, Herman Robbins, William White, Martin Quigley, Don Mersereau, Harold Mirisch, Leon Bamberger, Sam Shain, William German, Harry Goldberg, Francis Trager, J. Robert Rubin, James Brennan, William Howard, Walter Ament.

U. S. Product Is Leader in Spain, Director Says

The popularity of American pictures in Spain is unchallenged. Currently, 80 per cent of the pictures shown there are American, all of them dubbed. The Spanish exhibitor, who must work hard at selling even his native productions, finds selling American pictures easy.



Gabriel Soria

This information was brought to American this week by Gabriel Soria, Mexican director who has spent the last two years in Spain helping his brother operate Rey Soria Films, distributors of Mexican and some American films.

Mr. Soria, who visited the RKO Radio offices last week, reported that American and Spanish distributors were releasing between 115 and 120 American films in Spain a year.

He has brought with him to America a print of the $600,000 "Bambu," a prize-winning Spanish film which stars Imperio Argentina. Spain's seven studios, of which only three are important, are currently producing 40 pictures a year, receiving according, to Mr. Soria, the best of "moral" support from the Government.

The Government annually awards large cash prizes to the best Spanish pictures of the year. In addition to these cash awards the producers, who often distribute their own pictures, also are given three to six import licenses, permitting them to import American or other foreign films. These producers may use the licenses themselves or sell them to other distributing companies.

Spain's many theatres, most of which were built from 10 to 12 years ago, are in excellent condition, Mr. Soria reports. However, he predicts there will be a large number of theatres built within the next few years. His distributing company, during the past two years, has built three theatres.

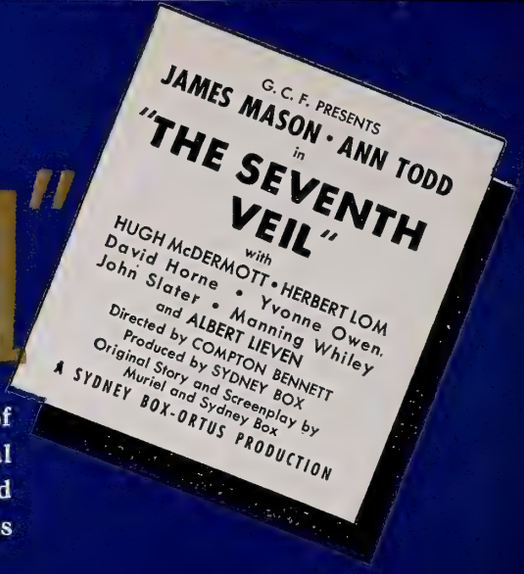
A member of the Screen Directors Guild of America, Mr. Soria plans to return in a few weeks to Mexico, where he will produce and direct three features.

Recommend Scrapping Army Feature Films in 16mm

The Southern California Theatre Owners Association has forwarded a resolution to all producers and distributors recommending that Army 16mm features be scrapped in order to avoid "16mm competition in any and all forms against theatres utilizing 35mm."


HENRY VIII
SCARLET PIMPERNEL
THE LADY VANISHES
39 STEPS
DRUMS
HOST GOES W
IN WHICH WE
PYGMALION
MAJOR BARBA
LEPHANT BOY
BLITHE SPIR
THE CITAD
GOODBYE MR. CH
A YANK AT O
In the tradition of fine English pictures with universal appeal!
Here are SIX with UNIVERSAL appeal!

"The Seventh Veil"



". . . intriguing psychological drama. Should satisfy all comers. Powerful performances by James Mason and Ann Todd."
Showmen's Trade Review

"It is due for good B.O. on both sides of the Atlantic. An engrossing story which surges swiftly to its tremendous climax!"
Variety

". . . all the essentials of motion picture appeal . . . beautifully played by Ann Todd and James Mason."
Motion Picture Herald



"THE MAN IN GREY"

New York critics hailed "The Man in Grey"

"A handsome, romantic melodrama . . . of gripping dramatic force." (New York Herald Tribune)
"A timeless romantic drama guaranteed to entertain . . . designed especially to appeal to the feminine portion of the audience." (Daily News)
"This one is thoroughly entertaining." (Daily Mirror)
"Belongs on the current recommended list." (New York World-Telegram)
"A handsome production." (New York Sun)

"The Wicked Lady"



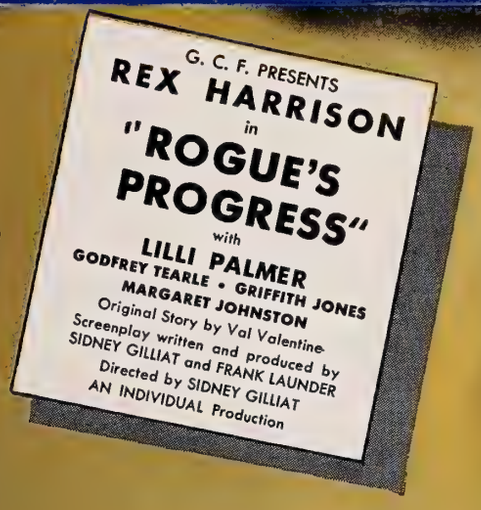
"A BRITISH 'AMBER'" says The London Star . . . When highwaymen were romantic and the ladies they loved were brave. What a marquee title!

As evidence of this picture's universal appeal, we quote from the Motion Picture Herald review: *"The picture will have undoubted appeal to masses of women."* You will agree when you see it!



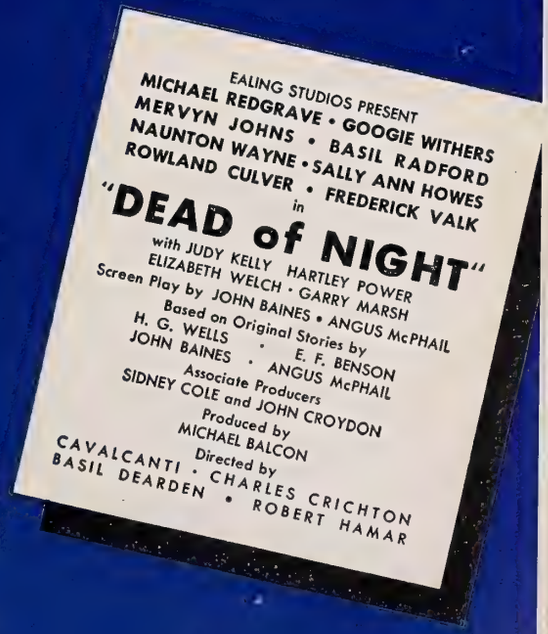
Madonna of the Seven Moons"

"ROGUE'S PROGRESS"



Here's the picture that will go far in establishing Rex Harrison as a top-flight draw at the American box-office. It's a modern story of the disintegration of a man who never loses his feeling for gay philandering and impudent roguishness. Here is entertainment that is truly universal!

"DEAD of NIGHT"

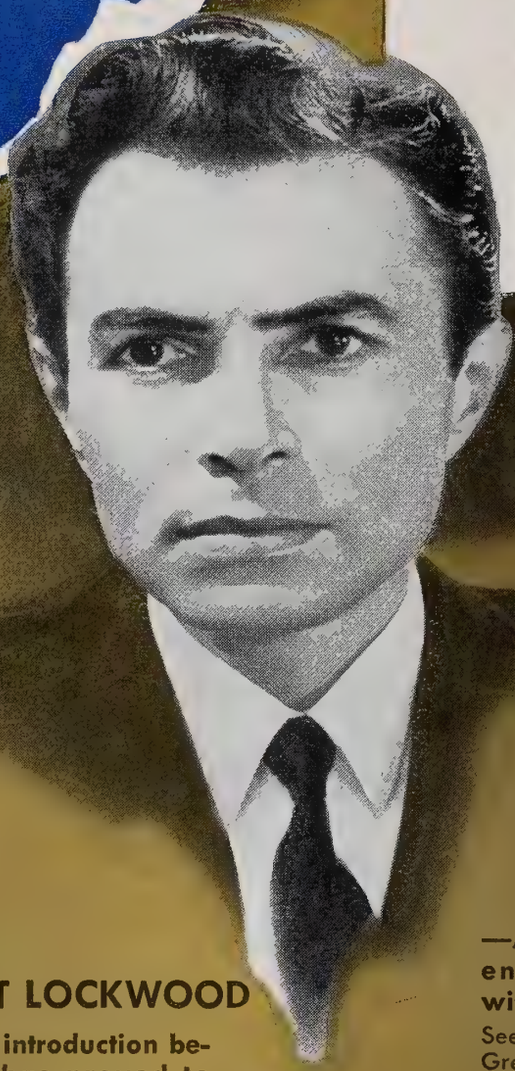


An Omnibus of Horror! Every reel loaded with thrilling chills against a background of the macabre, the unexpected, the tragic and the comic, the romantic and the dramatic.

Based on the world-renowned stories by H. G. Wells and others.

It's the tops in thrills!

These Personalities will have Plenty to do with your Future



JAMES MASON

***WALTER WINCHELL** says: "James Mason is a Humphrey Bogart with an Oxonion accent."*

—Winner of the Motion Picture Herald Popularity Poll.

See him in "The Seventh Veil," "The Man In Grey," "The Wicked Lady."



PHYLLIS CALVERT

—A beauty with talent commensurate with her charm.

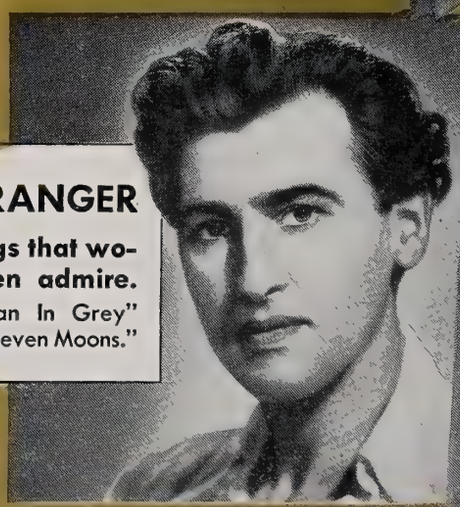
See her in "The Man In Grey," "Madonna of the Seven Moons."



MARGARET LOCKWOOD

—Needs no introduction because she has proved to American audiences that she has Universal appeal.

See her in "The Man In Grey" and "The Wicked Lady."



STEWART GRANGER

—Has all the things that women like and men admire.

See him in "The Man In Grey" and "Madonna of the Seven Moons."

These stars have what it takes—they have proved it. Look at them carefully. They are box-office types. They not only look the part but act the part. Here you will find consummate personalities plus style that is bound to appeal to all types of audiences. You can only appreciate these personalities' potentialities when you see them on the screen. We urge you to do so.

ANN TODD —A skilled performer acclaimed by severe critics as one of the screen's most beautiful and talented actresses.

"Orc-Hits to Ann Todd in 'The Seventh Veil'!" says Walter Winchell.





PATRICIA ROC

—Well publicized in this country with her appearance in Walter Wanger's "Canyon Passage."

See her in "The Wicked Lady" and "Madonna of the Seven Moons."

REX HARRISON

—One of the finest actors on the screen today, already endeared to the American public by his sparkling performances in "Blithe Spirit," "Storm In A Teacup," "The Citadel" and "Night Train."

See him in "Rogue's Progress"

PRINTED IN U. S. A.

A STATEMENT by W. A. SCULLY...

WE think the time has come for all exhibitors to realize that pictures with universal entertainment value, no matter where they are made, have box office potentialities.

We are releasing these six English pictures, firstly, because they are very fine pictures and conform to any competitive standard of entertainment.

SECONDLY, we are releasing them because we feel they will be commercially successful and will do well at your box office if you augment the promotion effort we are planning to give them.

Furthermore, we believe that in these pictures there are personalities who will inevitably reach stardom in this country because they have proved, by their box office stature in England and other parts of the world, that they have what it takes.

WE don't ask you to take our word for the quality of these pictures and for the box office content contained in them. We only ask you to shake off any pre-conceived notion you have, and see these pictures so that you may better understand their possibilities.

There is something good in all pictures. Certainly if you consider your job important, then it is important you see these pictures!

THE HOLLYWOOD SCENE

COMPLETED

MGM
Army Brat
PRC
Gentlemen with Guns

STARTED

COLUMBIA
Boston Blackie's Private Ghost
PARAMOUNT
Perfect Marriage (Wallis)
PRC
Devil Bat's Daughter
REPUBLIC
Rainbow Over Texas
UNITED ARTISTS
Me and Mr. Satan (Rogers)
UNIVERSAL
Shaharazad

SHOOTING

COLUMBIA
Night Editor
Walls Came Tumbling Down
Jolson Story
MGM
Faithful in My Fashion
But Not Goodbye
Fiesta
Till the Clouds Roll By (temporarily suspended)
Three Wise Fools
The Yearling
PARAMOUNT
California
Searching Wind (Wallis)
PRC
Untitled Buster Crabbe
RKO RADIO
Crack-Up
Step by Step
Sister Kenny
Notorious
Till the End of Time
Without Reservations (Lasky)
REPUBLIC
Passkey to Danger
Lonely Hearts Club
20TH CENTURY-FOX
Strange Triangle
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue
UNITED ARTISTS
Strange Woman (Stromberg)
Sin of Harold Diddlebock (Sturges)
UNIVERSAL
Cat Creeps
Design for Death
Notorious Gentleman
WARNERS
Humoresque
Two Guys from Milwaukee
Beast with Five Fingers
Escape Me Never

Studio Activity Increases With 42 Films in Work

Hollywood Bureau

A slight upturn in production activity, possibly indicative of greater increases to come, was noted in Hollywood last week. Six new films went before the cameras, whereas only two were completed. At the weekend, the total number of pictures in work was 42, compared with 38 the previous week.

Hal Wallis launched "The Perfect Marriage," which he is producing for Paramount release. It's a romantic comedy concerning a young couple who, on the brink of divorce, manage to regain perspective and work out a reconciliation. Loretta Young and David Niven are co-starred, with Don DeFore, Virginia Field, Jerome Cowan, Charles Ruggles, Rita Johnson, Luella Gear, Nona Griffith and Nana Bryant in supporting roles. Lewis Allen is the director.

Charles R. Rogers started work on "Me and Mr. Satan," which United Artists will release. It's about a gangster who breaks out of Satan's domain and returns to earth. Paul Muni, Claude Rains and Anne Baxter have the top roles. Archie Mayor is directing.

Universal Begins Work on Rimsky-Korsakov Story

At Universal, work began on "Shaharazad," a musical in Technicolor, based on the life of Rimsky-Korsokov. Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Theodora Lynch, Philip Reed, Terry Kilburn and Leonard East head the cast. Edward Kaufman produces; Walter Reisch directs.

Columbia's new venture is "Boston Blackie's Private Ghost," with Chester Morris, Jim Bannon and Dusty Anderson heading the cast. D. Ross Lederman directs.

Republic's entry-of-the-week is "Rainbow Over Texas," a western which Edward J. White is producing, and Fran MacDonald directing. Roy Rogers, Dale Evans and George "Gabby" Hayes have top roles.

At PRC, Frank Wisbar started "The Devil Bat's Daughter," a horror film which he is producing and directing. Rosemary Laplanche and Michael Hale head the cast.

Incidental News of Pictures-to-Come

Hal Roach will film his entire production program for 1946-47 in Cinecolor. He plans to make 12 comedies during the year. . . . Bob Hope, one of the winners of the MOTION PICTURE HERALD-*Fame* poll, will be starred by Paramount in a modern comedy of international intrigue, titled "Where There's Life." Signe Hasso has been signed for the leading feminine role opposite Hope, and Elliott Nugent will direct. Paul Jones will produce.

Robert Walker has been signed by MGM to a term contract, and assigned the role of Jerome Kern in "Till the Clouds Roll By." . . . Constance Moore will be starred in the forthcoming Republic production, "Earl Carroll's Sketchbook."

"Ah Wilderness," the Eugene O'Neil play, will be filmed by MGM as a musical, with June Allyson and Ray McDonald in top roles. Rouben Mamoulian will direct; Arthur Freed will produce. . . . Phil Karlson has signed a new two-year contract with Monogram. . . . Robert Stanton is set for the male lead in "Sing While You Dance," which Leon Barsha will produce for Columbia.

"Dream Puss," a satire on the current crop of psychological melodramas, has been acquired by Hal Wallis, who will produce it for Paramount release. Robert Smith, the author, has been signed to do the screenplay as well. . . . "Black Gold," story of the famed racehorse which won the Kentucky Derby in 1923, has been added to Jeffrey Bernerd's production schedule at Monogram. "Ducky" Louie, young Chinese actor, has been engaged for the role of the jockey.

Robert Cummings has been signed by RKO Radio to star in a romantic comedy tentatively titled "It's Love, Love, Love," which Richard Berger will produce. . . . Benedict Bogeaus has engaged Zoltan Korda to direct "The Short Happy Life of Francis Macomber," which Bogeaus will produce jointly with Casey Robinson. . . . Jerry Wald has been assigned to produce Warners' forthcoming "Mr. Broadway," which will be a cavalcade of show business based on the life of Sime Silverman.

Comet Productions, the company recently formed by Mary Pickford and Buddy Rogers, has acquired six story properties to be produced within the next 18 months for United Artists release. . . . Ida Lupino has been signed by RKO to make one picture annually for three years. The new pact does not take effect until June, 1947. . . . Jimmy Durante and Lauritz Melchior, a novel team, are set for top roles in MGM's "This Time for Keeps," a musical which will star Esther Williams.

Thomson Joins Universal As Studio Executive

Kenneth Thomson, former secretary of the Screen Actors Guild and chairman of the Hollywood Victory Committee, has left the William Morris Agency, with which he has been associated since 1944, to join Universal as an executive. He will devote his time to general operational functions. . . . "Rendezvous 24," a story of atomic power in the post-war world, will be the initial production of the newly-formed Sol Wurtzel Productions. It will be released through 20th Century-Fox. William Gargan, Maria Palmer and Pat O'Moore have been engaged for leading roles.

Mark Hellinger has purchased the screen rights to "The Hero," stage play by Gilbert Emery and will produce it under the title "Swell Guy" as one of two independent productions for Universal release. Ann Blyth will be starred in the film. . . . Upon completion of his current producer-director contract with RKO, John Auer plans to form his own independent producing company, and has acquired two story properties for early filming. . . . Samuel Goldwyn has engaged June Haver for the leading feminine role in "The Secret Life of Walter Mitty," which will star Danny Kaye.

"THE SPAN

BR TI RE M C

RKO

A Happy New Year to All Our Patrons

GAY NEW YEAR SHOWS start TODAY at RKO Theatres all over town!

DOORS OPEN EARLY!

AT ALL RKO

GALA NEW YEAR'S EVE SHOWS BEGIN- at 5 p. m. Continuous Performances! Last Complete Program Starts at Midnight

Come as early as you like!

Stay as late as you like!

Manhattan
ALHAMBRA 126 ST. & 7 AVE.
COLISEUM B'WAY & 181 ST
81st STREET AT BROADWAY
86th STREET AT LEXINGTON
58th STREET BET. LEX. & 3RD
HAMILTON B'WAY & 146 ST.
125th STREET AT LEXINGTON
REGENT 116 ST. & 7 AVE.
RIVERSIDE B'WAY AT 96 ST.
23rd STREET AT 8TH AVE.

Bronx
CASTLE HILL CASTLE HILL & WESTCHESTER
CHESTER 177 ST. & E. TREMONT AVE.
FORDHAM FORD. RD. & VALENTINE
FRANKLIN 161 ST. & PROSPECT
MARBLE HILL B'WAY & 231 ST.
PELHAM WH. PL. RD. & LYDIG AVE.
ROYAL 149 ST. & 3RD AVE.

Westchester
MT. VERNON
NEW ROCHELLE
WHITE PLAINS
YONKERS

Brooklyn
BUSHWICK B'WAY & HOWARD
DYKER 86 ST. & 5 AVE.
GREENPOINT MANHATTAN & CALYER
KENMORE CHURCH & KENMORE
MADISON MYRTLE & WYCKOFF
ORPHEUM FULTON & ROCKWELL PL.
PROSPECT 9 ST. & 5 AVE.
REPUBLIC GRAND & KEAP
TILYOU CONEY ISLAND

Queens
ALDEN JAMAICA
KEITH'S FLUSHING NORTHRN. BL. & MAIN
KEITH'S RICH. HILL 116 ST. & HILLSIDE AVE.
STRAND FAR ROCKAWAY

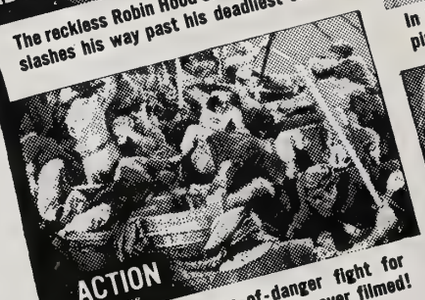
at Proctor's NEWARK Starts 5 PM Tonight New Year's Eve Only Preview owings of JHNNY 'GEL'



The reckless Robin Hood of the Seven Seas slashes his way past his deadliest enemy!



In his arms . . . prize of the entire pirate loot . . . if he can tame her!



Swashbuckling sons-of-danger fight for plunder in the lustiest scenes ever filmed!



Woman pirate vs. beautiful wildcat for the love of a bold buccaneer!



'THE SPANISH MAIN'



AN RKO RADIO TRIUMPH *in Technicolor*

PAUL HENREID · MAUREEN O'HARA · WALTER SLEZAK

BINNIE BARNES · JOHN EMERY & cast of thousands

and 2nd feature

HOT! HEP! and Strictly TERRIF!

'SING YOUR WAY HOME'

with

JACK HALEY · Marcy McGUIRE

Featuring THE SENSATIONAL HIT TUNE "I'LL BUY THAT DREAM"



RKO RADIO PICTURES

SH MAIN"
EAKS ALL-
ME HOUSE
CORD OF RKO
ETROPOLITAN
IRCUIT FOR A
FULL WEEK!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—Don't we all love bandleaders. It was a drawing card billed with a usual Western. We did O.K. on Friday and Saturday. Played Dec. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

OVER 21: Irene Dunne, Alexander Knox—A very good picture which was well received. Business very good due to the fact that we had good weather conditions. Well worth playing. Played Wednesday, Thursday, Dec. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RUSTLERS OF THE BADLANDS: Charles Starrett, Sally Bliss—Good action Western. We doubled billed this and our horse opera fans seemed to leave satisfied.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—A dandy picture, good story, swell Technicolor, plus Rita Hayworth. What more do you need? Played to good Christmas business with snow and bad roads. Very good draw for this time of the year. Play it. Played Tuesday-Thursday, Dec. 25-27.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—Just so-so. Nothing new. They still do business, but for the life of me, I can't see why. You expect some clever gags in comedies with this pair but they were few and far between.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—This was the best draw I have had from this pair. This pleased my customers. This was the first of the Abbott and Costello series to click here. Played Sunday, Dec. 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—We did our best business in many weeks on this program. Of course, the New Year's Day holiday had something to do with that. However, this is the type of picture that is universally popular. It has everything, including good music and Jose Iturbi's piano playing. Played Tuesday-Thursday, Jan. 1-3.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Again MGM put its all into a beautiful Technicolor musical comedy. Frank Sinatra's popularity soared because of his simple role. Very good show. Played Wednesday, Thursday, Jan. 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—This fairy tale of the mythical princess was better received than most of this type and I think it was Walker's carefree romping through the role of bellboy that made the picture a hit. It did nice business and no kicks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAIN STREET AFTER DARK: Edward Arnold, Selena Royle—This picture drew the biggest crowd of the past year, so don't put off playing it. My only regret is that after the first show some of the boys who saw the picture broke into the grocery store and robbed it. Played Friday, Saturday, Sept. 7, 8.—Henry Jakes, Hope Theatre, Hope, N. D.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This is a must for everyone who likes good music. Jeanette MacDonald and Nelson Eddy make a wonderful singing team. While many patrons do not care for this type of musical, we had quite a good response. Played Sunday, Monday, Dec. 30, 31.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

NOTHING BUT TROUBLE: Laurel and Hardy—Good many laughs. Good draw. I made a mistake on their last one by playing it midweek. The action fans ate it up and it is better than their usual run of plots, gags, etc.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—One of the best films ever to play this town. Played to an above average crowd. It is certainly one of the most entertaining features of the season. My patrons thanked me for bringing such an outstanding feature to town. My thanks to MGM. Played Tuesday, Jan. 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—You will do O.K. on this. They sit with their mouths open here. Could hear a pin drop. Good acting and the usual plot, good draw and a good many favorable comments. The English is a little hard to get at first but it is fine entertainment. Played Sunday, Monday, Jan. 6, 7.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

Paramount

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Betty is certainly coming along. She was plenty good in this one. It is a swell show from any angle. She has gotten away from her raucous way of singing and it is all to the good. I think she is getting smart direction. That accounts for it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Orchids to Betty Hutton and to the producers of some real honest-to-goodness family entertainment that everyone enjoyed. Played Monday, Tuesday, Dec. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

OUT OF THIS WORLD: Eddie Bracken, Diana Lynn—This was a rather unusual picture, but it wasn't so timely for our situation. It didn't do business. I would say to pass it up if you have a selective contract. Played Monday, Tuesday, Nov. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Not much better than a program picture. It did fair business. Played Sunday, Monday, Dec. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC

BLONDE COMET, THE: Virginia Vale, Robert Kent—We played this with "Earl Carroll's Vanities," but it didn't seem to bolster our box office receipts. Played Wednesday, Thursday, Dec. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL OF TERROR: Dave O'Brien, Jim Newill—This did very well on a double bill program on a wekend. Played Friday, Saturday, Dec. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

DUDE COWBOY: Tim Holt—We double billed this with a two-reel Laurel and Hardy comedy. This combination did record weekend business. Played Friday, Saturday, Nov. 30, Dec. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRINCESS AND THE PIRATE: Bob Hope, Virginia Mayo—We played this late and very close to Christmas. Box office returns weak, but the picture was well received. Played Sunday, Monday, Dec. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ZOMBIES ON BROADWAY: Bela Lugosi, Wally Brown, Alan Carney—An extremely wacky feature that could have been dispensed with. Used on second half of double bill. Played Friday, Saturday, Dec. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

CHICAGO KID, THE: Don Parry, Lynne Roberts—Nice program picture. Played on a double bill before Christmas and business was off. Played Friday, Saturday, Dec. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EARL CARROLL'S VANITIES: Dennis O'Keefe, Constance Moore—I have never enjoyed extra business from a Carroll vanity picture yet, as gorgeous as the girls are. Played Wednesday, Thursday, Dec. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUNS AND GUITARS: Gene Autry—Still doing nice business on these Gene Autry reissues. Played Friday, Saturday, Dec. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM OKLAHOMA: Gene Autry—Played this with another program picture on the weekend before Christmas. So we did not expect business to be too good. Played Friday, Saturday, Dec. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWINGIN' ON A RAINBOW: Brad Taylor, Jane Frazee—Played on double feature program to a pleased audience. Played Saturday, Sunday, Jan. 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young—This is the first time in a long time that we single billed on a weekend and without a Western, and did very well. However, a double bill with a Western does bigger business. P.S. I hope our booker sees this.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CALL OF THE WILD: Clark Gable, Loretta Young—Used on top half of double bill to good business. Very well received. Played Friday, Saturday, Dec. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—We would have had exceptionally good business had the weather been more satisfactory. As it was, the turnout was quite good. It is certainly a wonderful film. It is full of inspiration for everyone who will try to understand it. Played Friday, Saturday, Dec. 28, 29.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—Doubled this with another picture to very good business for midweek. Played Wednesday, Thursday, Nov. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

DEAD END: Sylvia Sidney, Joel McCrea—This was a reissue. We didn't do business but the Ford strike and the snowy weather may have had something to do with such poor business. Played Wednesday, Thursday, Dec. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GREAT JOHN L., THE: Linda Darnell, Greg McClure—This picture was not well received at the box office. It didn't click at all. I enjoyed it but there weren't enough like me. Played Monday, Tuesday, Dec. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—Make no mistake about this picture, it has definite appeal. Business excellent. Play it. Played Thursday, Friday, Dec. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BEYOND THE PECOS: Rod Cameron, Eddie Drew—A good Western. It is away from the usual run and pleased the weekend action fans 100 per cent.

(Continued on following page)

(Continued from preceding page)

The photography is extra good and natural recording. —F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

CODE OF THE LAWLESS: Kirby Grant, Poni Adams—Kirby Grant is getting to be quite a favorite here. His pictures are dynamite. Only wish Universal would send me a big picture of him to hang in my lobby. Played Saturday, Sunday, Jan. 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MEN IN HER DIARY: Jon Hall, Louise Allbritton, Peggy Ryan—For a small budget picture this was surprisingly good. Lots of comedy. Play it. Played Tuesday, Dec. 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON STAGE, EVERYBODY: Jack Oakie, Peggy Ryan—This picture didn't do business and after all it is the box office that pays the bills.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—Because of the title we began playing this on Christmas Day. It is a very good story and the cast also adds to the popularity of the picture. Attendance was good and everyone seemed well pleased. Played Tuesday-Thursday, Dec. 25-27.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

CORN IS GREEN, THE: Bette Davis, John Dall—Bette Davis may be a great actress but she never draws any business in this small town. And this picture was no exception. Played Wednesday, Thursday, Dec. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CORN IS GREEN, THE: Bette Davis, John Dall—This didn't do so well. I expected more business, but it didn't click. Business took a decided drop the second night. Played Wednesday, Thursday, Dec. 5. 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ESCAPE IN THE DESERT: Helmut Danetine, Philip Dorn—This was used on midweek following Christmas and considering everything it did very well for us. It is an interesting picture. Played Wednesday, Thursday, Dec. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—I am glad to see Joan Crawford back in a vehicle where she can really show that when she gets a good role she is still one of the better actresses. And where has this lady, Ann Blyth, been? She certainly shared the honors with a hardboiled wise cracking role. She is the one who received the few laughs in this drama. Excellent drama.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Columbia

A HIT WITH A MISS: All Star Comedies—One of Columbia's comedies that will put your slapstick fans in the aisles. I played it Friday and Saturday and it went over 100 per cent.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

COMMUNITY SING: I only wish I could get one of these that had songs my patrons know. Nothing gives a program a better lift than a Community Sing. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

CALIFORNIA ER BUST: Walt Disney Cartoons—Another clever cartoon in Technicolor from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE BIG BEEF: Edgar Kennedy—Don't miss this Edgar Kennedy comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

HOT AND HECTIC: Name Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

FREDDIE FISHER'S BAND: Melody Masters Bands—One of the best corny musical bands made. They stayed to see it over. I ran it for my own amusement after the regular show. Plug it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

HARE CONDITIONED: "Bugs Bunny" Specials—A very funny cartoon.—E. M. Freiburger, Paramount Thaetre, Dewey, Okla.

HARE TONIC: "Bugs Bunny" Specials—Another good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of January 14

CAPITOL: Golden Hunch ..... ***MGM***
Getting Glamour ..... ***MGM***
Feature: They Were Expendable ..... MGM

CRITERION: Milt Britton and Band . ***Columbia***
Mermaid's Paradise ..... ***Columbia***
Quiet, Please ..... ***MGM***
Feature: She Wouldn't Say Yes ..... Columbia

GLOBE: Nasty Quacks ..... ***Vitaphone***
Feature: Johnny Angel ..... RKO

HOLLYWOOD: Hare Tonic ..... ***Vitaphone***
Arabians in the Rockies ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Running the Team .. ***Paramount***
Unusual Occupations, No. 2 ..... ***Paramount***
Feature: Stork Club ..... Paramount

RIALTO: Charley, the Floorwalker ..... ***RKO***
Court Craft ..... ***RKO***
Dog Watch ..... ***RKO***
Feature: Dick Tracy ..... RKO

RIVOLI: Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: The Exterminator ..... ***20th Cent.-Fox***
Time Out for Play ..... ***20th Cent.-Fox***
Justice Comes to Germany (March of Time) ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

STRAND: Lyin' Mouse ..... ***Vitaphone***
Sports Go to War ..... ***Vitaphone***
Hitler Lives? ..... ***Vitaphone***
Feature: San Antonio ..... Warner Bros.

CHICAGO—Week of January 14

APOLLO: The Magic Stone ..... ***Columbia***
UNRRA Reports to U. S. A. ..... ***WAC***
Feature: Vacation from Marriage ..... MGM

GARRICK: Hitler Lives? ..... ***Vitaphone***
Feature: The Daltons Ride Again ..... Universal

ORIENTAL: Lyin' Mouse ..... ***Vitaphone***
If a Body Meets a Body ..... ***Columbia***
Feature: Whistle Stop ..... United Artists

ROOSEVELT: Nasty Quacks ..... ***Vitaphone***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Quiet, Please ..... ***Vitaphone***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: The Eyes Have It .... ***MGM***
Feature: They Were Expendable ..... MGM

MUSICAL NOVELTIES: Melody Master Bands—Two reels of good vaudeville and music. Should please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLD GLORY: Blue Ribbon Hit Parade—One of the best cartoons yet. The plot and animation are wonderful. Play it. You will see for yourself, and it is patriotic 100 per cent.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Minnesota Circuit Sold To Mantzke Syndicate

Frank Mantzke of Northwest Theatre Service, Inc., has announced the completion of a $350,000 deal which puts the 11 theatres of the Gus Baehr circuit, Brainerd, Minn., under lease to the newly organized Home Theatres Company, Inc. Associated with Mr. Mantzke are Don Buckley, George Minor, Bonnie Benfield, the DeMarce Brothers, Herman Jochims, Leo Ross, Charles Clauson and James Randgaard. The theatres involved are the Border and Grand Falls, International Falls; Paramount and Brainerd, Brainerd; Avalon and Falls, Thief River Falls; Ridge, Breckenridge; Ely, Ely; Park, Park Rapids, all in Minnesota, and the Valley at Wahpeton, N. D. Effective January 1 last, Home Theatres are leasing and operating the theatres, stores and apartments which are included in the Baehr holdings.

Newsreel Cameramen Ask For Wage Increases

Newsreel cameramen, members of IATSE Locals 644, New York; 666, Chicago, and 659, Hollywood, are seeking wage increases of over 18 per cent and four weeks' severance pay for each year of service in demands for new contracts. The present scale for cameramen employed on an annual basis by newsreel companies is $126.50, which the unions are seeking to raise to $150. Newsreel executives are to meet with IATSE representatives January 23 to start negotiations.

Kansas City Area Business Picks Up After Holidays

The Kansas City exchange area recently emerged from the worst period of the winter, from the standpoint of handicaps to attendance. All theatres were hit by the prevalence of flu which reached its worst stage just as the severe winter storms broke in mid-December. Then came the fever of peacetime holiday shopping. Small-town attendance fell off drastically, some evenings scarcely a dozen patrons attending the theatres. Subsequent runs in cities suffered for two or three days, but recovered as the streets were cleared of ice and snow. Business picked up over the weekend preceding New Year's Day and it is believed that the new year will see increased audiences.

IA Cameramen Install New York Officers

IATSE New York cameramen's Local 644 last Thursday installed officers for 1946, among them Lawrence E. Williams, president; Roy Edwards, vice-president; Walter A. Lang, business representative, and Frank Landi, sergeant-at-arms, all reelected. Newly elected officers installed included John Visconti, secretary; Walter J. McInnes, treasurer, and Lester S. Lang, U. K. Whipple and Charles Levine, trustees.

Pact Reached in Illinois By Paramount and Allied

Paramount and Allied of Illinois' booking and buying combine, representing 97 independent theatres, reached an agreement on playing terms for the former's new product last week, J. Harold Stevens, Paramount branch manager, reported. The new contract, delayed by an earlier agreement on terms, was to start this month with "Duffy's Tavern."

No Wonder

IT'S AS BIG ON B'WAY AS EVERYWHERE ELSE!



"Dick Powell is at his best . . . suspense is paramount, and has Edward Dmytryk's shrewd direction as well as a clever story to make the most of it." — Dorothy Masters, N. Y. Daily News

"A stunning melodrama, stunningly played by Dick Powell." — Howard Barnes, N. Y. Herald Tribune

"Drama which builds to a violent climax, a committing of murder that is as thrilling and brutal as any you are likely to encounter in a month of movie-going." — T. M. P., N. Y. Times

"Dick Powell's acting is superb . . . an unusual and intriguing melodrama." — Frank Quinn, N. Y. Daily Mirror

"A tough up-to-the-minute melodrama . . . has tension and impact . . . saves up its aggressive action for blasting climaxes." — William Hawkins, N. Y. World Telegram

"Hard-boiled, action-crammed melodrama . . . terrific suspense." — Eileen Creelman, N. Y. Sun

"The tough-guy racket is paying off for Dick Powell." — A. W. N. Y. Post

"Don't miss this enormously suspenseful thriller." — Rose Pelswick, N. Y. Evening Journal

"As a thriller, 'Cornered' is head and shoulders above the average." — Time Magazine

"A tough, suspenseful melodrama." — Newsweek

NATIONALLY ADVERTISED to 26,000,000 CIRCULATION

with full pages in

SATURDAY EVENING POST
LIFE • McCALL'S • COLLIER'S
LOOK • REDBOOK
TRUE • OFFICIAL DETECTIVE STORIES
TRUE DETECTIVE
MASTER DETECTIVE
INSIDE DETECTIVE
FRONT PAGE DETECTIVE
and FAN LIST.


IT'S ALWAYS RKO FOR MONEY-MELODRAMA!
DICK POWELL
IN
Cornered
RKO RADIO PICTURES
with Walter SLEZAK
Micheline CHEIREL Nina VALE Morris CARNOVSKY Edgar BARRIER Luther ADLER
Produced by ADRIAN SCOTT • Directed by EDWARD DMYTRYK • Screen Play by JOHN PAXTON

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Objective

The second list of Fortnightly Contenders in the Quigley Showmanship Competitions appears in this issue. Included are the names of 13 theatre managers employed by the Associated British Cinemas, Limited, and Associated Companies, in London.

This is the greatest number of showmen from overseas to appear at any one time in these lists since the Awards were started in 1933.

It is an indication, perhaps, that the Odeon and Gaumont British theatremen are not alone in their aim to challenge American showmanship for leadership.

It is surely an indication that English theatremen do not intend to permit Americans to monopolize our Annual Showmanship Competitions. And it also suggests that American theatremen must look to their laurels.

Showmanship is truly universal.

Advancements in transportation and communications are constantly shrinking the size of the world. The Quigley Awards are bringing theatremen from distant places closer together.

△ △ △

On another page the reader will find photographic testimony that outside ballyhoo did not succumb entirely in England, despite vigorous measures imposed to conserve petrol.

Dogs and the aged who were too infirm for more arduous tasks were pressed into service, keeping the name of the theatre and its attractions alive in the minds of potential cash customers.

That dog item is one device we seem to have missed over here.

△ △ △

True Champions

On several recent occasions we have received letters from theatremen in which they claim to be champion Bond salesmen.

Each individual claim is backed by the sender's record, although details of the promotional methods employed are omitted.

Throughout the industry's great effort to promote Bond sales, every effort was made to have managers forward their campaigns to local publicity chairmen for transmission to the national committee.

It was this system, by which ideas used successfully during one drive became the nuclei of succeeding Bond drives, that contributed so much to the success of our national effort.

If there is going to be any signal honor for individual achievement, that honor should be reserved for those whose ideas were made available to others.

Whoever thought up Free Movie Day, the men who conceived the notion for Bond Premieres, the showmen who initiated Auction Nights and worked out various methods of promoting sales through the cooperation of schools, civic organizations and patriotic groups, are more likely the real champions.

As an illustration, the first one who suggested Free Movie Day may be sure that his contribution includes a considerable claim in stimulating the sale of millions of Bonds in theatres throughout the nation.

Nor can there be any doubt that every participant in the Quigley War Showmanship Competitions, every reader who submitted worthwhile suggestions which were picked up and used by other theatremen in succeeding drives, can lay claim to far more attainment than his theatre record of sales might indicate.

△ △ △

Open, Oh Sesame

That period of readjustment needed by so many returning servicemen evidently does not apply to theatre managers, if the experience of Phil Grody, manager of the Glenwood, Brooklyn, is any criterion. Mr. Grody writes:

"During my three years in service . . . I was completely in touch, as my *Motion Picture Herald* arrived regularly. . . . I've been back in this theatre for two months and, believe me, it feels like old home week. The much-discussed readjustment period that a serviceman needs upon being discharged is mere talk as far as I am concerned. With a key to the theatre front door, a picture to exploit, a suitable date for a tieup, a beautiful theatre — my readjustment was complete the first day."

—CHESTER FRIEDMAN

WARNER BROS.' TRADE SHOWINGS OF

"THREE STRANGERS"

starring

SYDNEY GREENSTREET · GERALDINE FITZGERALD · PETER LORRE

MONDAY, JANUARY 28th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

QUIGLEY AWARD JUDGES ADD PRAISE TO ACCEPTANCES

TOM CONNORS

Vice-President in Charge of Distribution
Twentieth Century-Fox Films

For the past thirteen years, The Quigley Awards have been the inspiration of motion picture showmen from every quarter of the globe.

In my travels I have learned that The Quigley Awards are the coveted rewards for outstanding merit in the field of showmanship, and therefore a tremendous stimulant toward greater effort and ingenuity. Men and women of great and small theatres pass on their splendid suggestions and the actual results of their performances, through the pages of the Managers' Round Table. This section of MOTION PICTURE HERALD is the forum of intelligently integrated news of expert merchandising.

I know that if I were the owner of one or more theatres I would read the pages of Managers' Round Table, every week, with keen interest. It would become my manual of showmanship.

My best wishes for the continued success of The Quigley Awards and my personal congratulations to those who have won them in the past and to those who will win them in the future.

MAURICE BERGMAN

Director of Advertising, Publicity and Exploitaion
Universal Pictures Co., Inc.

The Quigley Awards Competitions no longer need any endorsement. Over the years it has proved its fine value as a stimulus to showmanship. Rather than give any word of commendation, which seems redundant, my comment is based upon the hope that this fine showmanly institution will thrive for many years to come.

M. A. LIGHTMAN

President
Malco Theatres, Inc.

Permit me to take this occasion to compliment your publication for conducting this fine service, as I am sure it has been a means of stimulating many managers throughout the country and has no doubt encouraged them to do bigger and finer things on pictures from time to time.

ALBERT DEANE

Manager of the Dept. of Censorship and Editing
Paramount International Films, Inc.

By far the best index for revealing the constructive value of the Quigley Awards Competitions to the world would be to encourage the use of the initials QA after the name of every industry figure whose advancement in the industry has been stimulated and aided by this worthwhile showmanship promotion. What an initialized cavalcade of filmland notables that would produce.

STEVE BROIDY

President
Monogram Pictures Corporation

Intelligent and enthusiastic exploitation, as we all recognize, contributes definitely to increased theatre attendance and, consequently, adds to the profits of every branch of the motion picture industry.

If only for this reason, I am happy to serve as a judge in the Quigley Awards Competitions for 1946.

"Provides Exchange of Exploitation Ideas"

The great forward strides made by exploitation over the past decade would not have been possible without the incentive and exchange of ideas provided by the Quigley Awards.

Exploitation has achieved prestige as a merchandising force, serving a double purpose—namely, to inform the public about new pictures and to help those pictures get maximum results.

The stimulation of showmanship toward achieving those ends is among the most valuable services that a trade paper can render to the film industry.

—LARRY GOLOB, Director of Publicity in the East, Warner Bros. Pictures.

CURTIS MITCHELL

Dir. Advertising, Publicity and Exploitation
Paramount Pictures, Inc.

I have noted the growing importance of the Quigley Awards over a good many years. You are to be congratulated on conceiving and successfully administering such an inspired device for stimulating the creative thinking of members of our industry. From the very beginning, our business has been founded on new ideas which continually push back the horizons of service represented by the motion picture. During the war, the motion picture screen, as a medium for public information and for public service through entertainment, reached its greatest expression.

I feel that this is as yet only a vigorous first step. Awards such as yours must make possible the steps we take in the future.

CHARLES B. McDONALD

Zone Manager
RKO Theatres

I always look forward to this as it serves to remind us that the showman in the small town, with his limited resources, possesses the same or more ingenuity than his brother in the big city. There is nothing like recognition of one's efforts to stimulate further effort.

LEW PRESTON

District Manager
Interboro Circuit

These Awards serve as a real incentive for originality in ideas. And I do hope that some, if not all, of the metropolitan managers take advantage of it, for they have the initiative, imagination, and the showmanship to get in there and punch away.

HERMAN ROBBINS

President
National Screen Service

I shall be happy to serve as a Judge on the Committee for the 1946 Quigley Awards Competitions.

"Competitions Have Become Great Institution"

LESLIE F. WHELAN

Dir. Publicity and Advertising
in Charge of Sales Promotion
20th Century-Fox International Corp.

The annual Quigley Awards Competitions have become one of the great institutions in the motion picture industry and showmen everywhere look forward to them both eagerly and enthusiastically. The reason for their success and popularity is self-evident: they offer an effective spur and stimulant to exhibitors who are alert to the immeasurable values of solid, hard-hitting showmanship and at the same time they give exhibitors an opportunity to have their pre-selling activities carefully appraised and concretely recognized. Now that the war is over, I am sure that in 1946 we can look forward to the development of many new methods of promotion, effects of which will be strongly registered at boxoffices everywhere.

SAMUEL COHEN

Foreign Publicity Director
United Artists Corporation

1946 looms as The Year of Reconstruction. The business of battle is over; the battle of business is about to begin. The motion picture industry will need powerful ships to convoy it safely into the harbor of prosperity—leadership in management, craftsmanship in production, salesmanship in distribution, showmanship in exhibition. The Quigley Awards this year, as in the past, will serve as a beacon and an inspiration to the thousands of alert showmen throughout the country whose resourceful exploitation efforts underwrite the box office success of our product.

ERNEST EMERLING

Advertising and Publicity Director
Loew's Theatres

Exploitation and advertising are so important to good theatre management that the Managers' Round Table and the Quigley Awards competitions play an unique role in our industry. We are proud of the number of awards that have been received by Loew managers over the years.

PHILIP A. WILLIAMS

Advertising Director
March of Time

During my many field trips, I have always found a great deal of enthusiasm from exhibitors large and small for your Quigley Awards competition, for it gives these men the feeling that they are being recognized for the job they were doing the best way they know how.

JOSEPH M. SEIDER

President
Associated Playhouses, Inc.

I am pleased to serve as a judge on the committee for the Quigley Awards competitions during 1946.

For thirteen years now the Quigley Awards have added a stimulus and incentive to the basically showmanship-minded manager. My sincere appreciation to you for your grand service to our industry.

MALCOLM KINGSBERG

Vice-President and Treasurer
Radio-Keith-Orpheum Corporation

Many thanks for your invitation to serve as a judge on your committee for 1946 for the Quigley Awards. I shall be glad to serve.

"Tremendous Incentive"

With our industry constantly creating new production and merchandising techniques, it is to the great credit of your publication that it consistently does a full share toward recognizing those who aid in this development.

To showmen, the Quigley Awards have always been a source of inspiration, and I'm glad to offer what little I can to help bring recognition to all the deserving.

—GILBERT GOLDEN, Advertising Manager, Warner Bros. Pictures.

NAT WOLF

Division Manager
Warner Bros. Circuit

As per your request, I will act again as Judge on the Committee for 1946 for the Quigley Awards Competitions. I believe the idea is a good one and has a tendency to create competition among the managers on advertising and publicity.

DAN MICHALOVE

Vice-President
National Theatres Amusement Co.

In response to your letter of December 19th, I shall be very happy to serve as a Judge on the Committee for the Quigley Awards Competition.

CHARLES M. REAGAN

Vice-President
Paramount Pictures, Inc.

During the twelve years that the Quigley Awards have been presented they have developed into one of the industry's most potent stimulants to effective selling and correspondingly larger box office grosses. I am sure that 1946 will add even greater importance to these Awards.

HARRY MANDEL

Director Advertising and Publicity
RKO Theatres

Thanks for again inviting me to be a judge in the Quigley Awards Competition.

In my opinion, the Awards are one of the best stimulants I know of to spur on the men in the field for bigger and better merchandising ideas.

JACK GOLDSTEIN

New York Representative
RKO Studio

The value of Quigley Awards has proven itself extremely effective throughout the year by actual experiences I have witnessed and which I have been part of myself. I hope that it will continue to flourish as an important means for stimulating enthusiasm in the field and box office grosses.

LAWRENCE H. LIPSKIN

Assistant to Nate Spingold
Columbia Pictures Corporation

The virtues of the Quigley Awards Competitions are so well known by now that I should imagine only a newcomer to our industry could learn anything from words of praise directed at what is the outstanding of all media for inspiring ever greater exploitation efforts.

THE SHOWMANSHIP EVENT OF THE YEA

CHARLES COBUR
—in his role of roles!

JOAN BENNETT
—the gal with "see"-legs!

WILLIAM EYTHE
—star of "House on 92nd St.!"

in
Berry
Fleming's



Colonel Effingham's Raid



Directed by
IRVING PICHEL · LAMAR TROTTI

Produced by

Screen Play by Kathryn Scola

IT'S DELIGHTFUL! IT'S ROMANT

AUNCHES THE COMEDY HIT OF THE SEASON!



NORTH-SOUTH
World Premiere

PARAMOUNT THEATRE

ATLANTA

JANUARY 24th

Charles Coburn in Person!

BUFFALO THEATRE

BUFFALO

JANUARY 25th

FOLLOWED BY

Hundreds of Dates!

NORTH, SOUTH, EAST and WEST

WATCH THE NEWS WIRES!

"Colonel Effingham" sponsoring big public celebration at TOWNLINE, N. Y. as its citizens vote to return to the Union from which Townline seceded in 1861!

S BOXOFFICE! IT'S FROM 20th CENTURY-FOX

THE DRIVE WITH A HEART!
MARCH OF DIMES! JAN. 24—30

THEATREMEN HAIL AWARDS AS VITAL INSPIRATION

HAROLD F. CHESLER

Manager, Princess Theatre
Bingham Canyon, Utah

Being an independent exhibitor in a small town I am in need of stimulant in the way of ideas on pictures and how to sell them. Running four and five changes a week, one becomes stale and looks to other exhibitors for help. I have found the Manager's Round Table to be the needed stimulant and I enjoy the competition for Quigley Awards. I am looking forward to the day I can come up with an idea that will win me one. However, I garner enough ideas to more than compensate for the ideas I try to submit.

ANTONIO BALDUCCI

District Manager, Kallet Theatres
South Fallsburg, N. Y.

I firmly believe that any and every manager no matter in what type situation he may be found should be an active member of the Manager's Round Table, and should put forth efforts to become recognized by the Quigley Award judges. The satisfaction received is a personal okay to his efforts.

WILLIAM HOYLE

Publicity Director, Lichtman Theatres
Washington, D. C.

For those of us who hold a mild term of experience in this field the coming years are a challenge to discover whether or not you are worth your salt. I know that every contender for the Quigley Awards welcomes the competition that is bound to grow stronger in 1946. The Quigley Award is the starting gun as well as the finishing tape that has, and always will bring out the best in the man who throughout the year advances towards this goal.

THOR HAUSCHILD

Manager, Schine's Arcade Theatre
Cambridge, Md.

I do think that our circuit heads are interested in the Quigley Awards and it is my conviction that they feel a certain justifiable pride to see their managers "make the grade" and receive recognition.

As for me, the Quigley Awards offer a wider field of competition than is contained within the confines of our circuit, and as an American, my instinct of sport makes the Awards a certain reward for which to battle.

Certainly no one can doubt the value of this Awards competition. The mere fact that they stimulate activities and progressive thinking in promotion and picture advertising makes the Awards competition a vital part of theatre management.

INSPIRATION GAINS MOMENTUM WITH EACH NEW HONOR

I feel indebted to Martin Quigley and the Editors of the Managers' Round Table for the numerous honors bestowed upon me. The Round Table section offers managers an opportunity to pass along their talents and conceive ideas from the men in the field. With each honor my inspiration gains momentum.

As winner of the Third Quarter Silver Award, I quote a paragraph of a letter written to me by my boss, Mr. William K. Jenkins: "I congratulate you upon the fine recognition of your efforts. It is always pleasing to me to know that men in our company win such recognition of their work. Such an award not only reflects honor upon the man receiving it but also upon our company itself."—P. E. McCoy, city manager, Augusta Amusements, Augusta, Ga.

ARNOLD GATES

Manager, Loew's Stillman
Cleveland, Ohio

The Quigley Awards, of course, stimulate extra effort on the part of the manager, and this effort, it is only reasonable to believe, results in increased grosses, all of which, quite naturally, is looked upon by the heads as favorable to the individual in question.

FOX WISCONSIN THEATRES "VITALLY INTERESTED"

Quigley Showmanship Competitions are not only good in themselves but tend to stir every manager in the business to sell his attractions that much better.

Fox Wisconsin Theatres is vitally interested in each campaign submitted. The campaigns are studied and analized with the result to try to make the next campaign have more appeal and sales.

As for myself, I can certainly state that with the competitive angle involved in the Quigley Awards it brings out efforts possibly that would not come forth otherwise.—H. G. Boesel, Manager, Palace theatre, Milwaukee, Wis.

PHILIP KATZ

Manager, Kenyon Theatre
Pittsburgh, Pa.

Any manager who is more than a mere lock-turner must possess an inherent enthusiasm for "showmanship," whether or not he practices it. By submitting even his smallest effort to the Round Table he will find himself pleasantly spurred on to further similar campaigning and, directly in proportion, his all-important gross will reflect his work.

We truly enjoy our membership in the Round Table; not only for the resulting friendly competition, but also for the continued greater everyday interest in the job at hand that this membership helps bring about.

The Quigley judges have been mighty swell to us personally, but winner or not we intend to keep right on submitting our reports. And, in the same degree, our Warner chiefs have many times voiced their approval of the Quigley citations. We feel fairly certain that other managers have enjoyed similar experiences.

BILL HARWELL

City Manager, Warner Theatres
Portsmouth, Ohio

Congratulations to Quigley Awards as you mark off another milestone along the road of Constructive Service.

Throughout my years in show business, Quigley Awards have ever been a stimulating factor for boxoffice thought and action.

May you long continue your all-important role of developing showmen by providing the incentive that makes showmen develop themselves.

MICHAEL STRANGER

Manager, Loew's State
White Plains, N. Y.

The Quigley Awards are definitely an added factor in stimulating my picture selling efforts, and regularly responsible for the joy of achievement which reaches a new value.

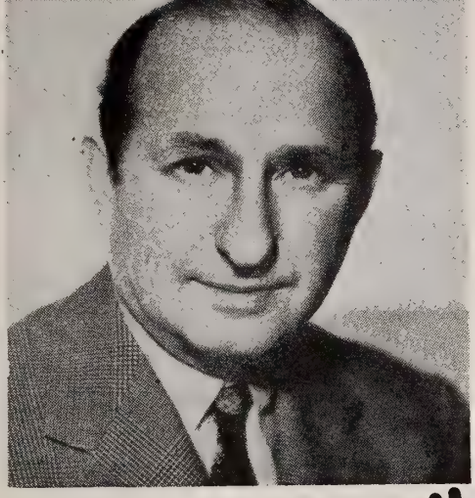
CHICK TOMPKINS

Dist. Mgr., Elkhart Amuse. Co.
Elkhart, Ind.

I have always been sold on the value of the Quigley Awards as a stimulant for more and better exploitation since its beginning.

I have sent in quite a number of campaigns over the period of years, which though I can hardly realize it, has been almost thirteen years.

A good number of these campaigns have merited awards but am still striving for the top and won't be entirely satisfied until I reach it.



John Balaban
Balaban & Katz, says:

"Some pictures don't have to be sold...they sell themselves. 'Abilene Town' is a natural!"

ABILENE TOWN

JULES LEVEY
presents
"ABILENE TOWN"
starring
RANDOLPH SCOTT and ANN DVORAK with
EDGAR BUCHANAN and RHONDA FLEMING
A JULES LEVEY PRODUCTION • Directed by EDWIN L. MARIN
Associate Producer HERBERT J. BIBERMAN

It's BIG from U.A.

A ripsnorting, spectacular meller calculated to do strong biz!
—Variety

PUTTING PUNCH IN NEWSPAPER ADS

Some recent layouts by theatremen who prepare their own copy, or adapt press book ideas to their own requirements.



Detroit Press

Alice Gorham, ad head, U. D. T.



Salt Lake Telegram

W. D. Butler, manager, Lyric.



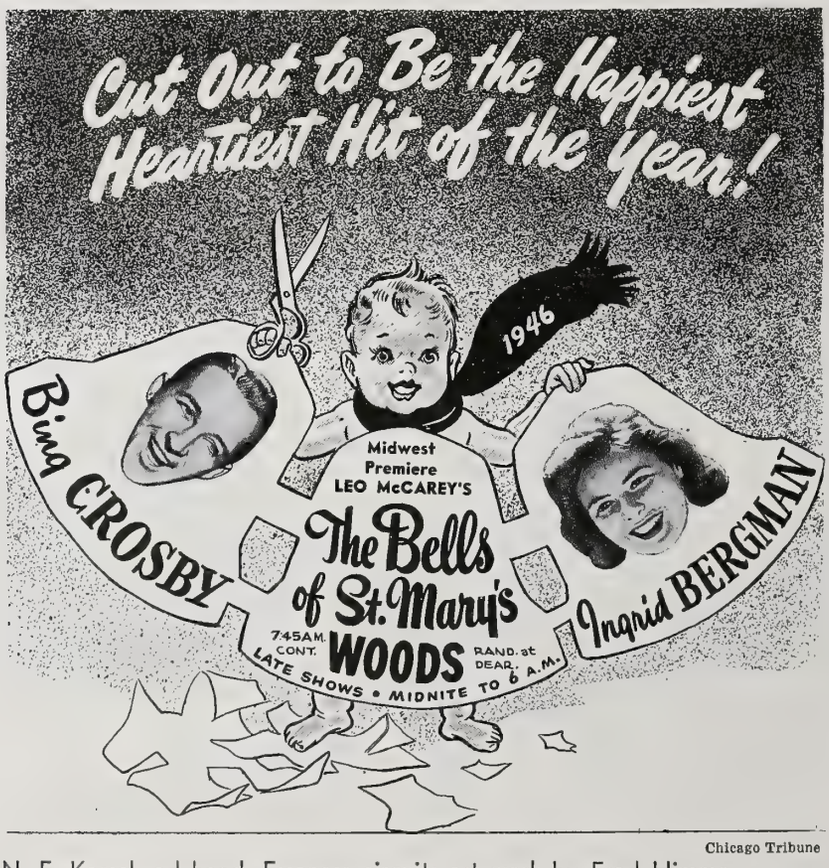
Chicago Times

Ed Seguin, United Artists theatre; art work, Del Lawler.



Cleveland Plain Dealer

Hank Harold, advertising manager, RKO theatres, Cleveland.



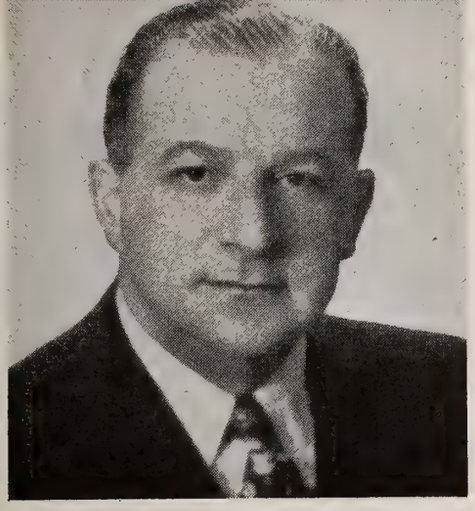
Chicago Tribune

N. E. Kassel, ad head, Essaness circuit; art work by Fred Himme.



Paterson Sentinel

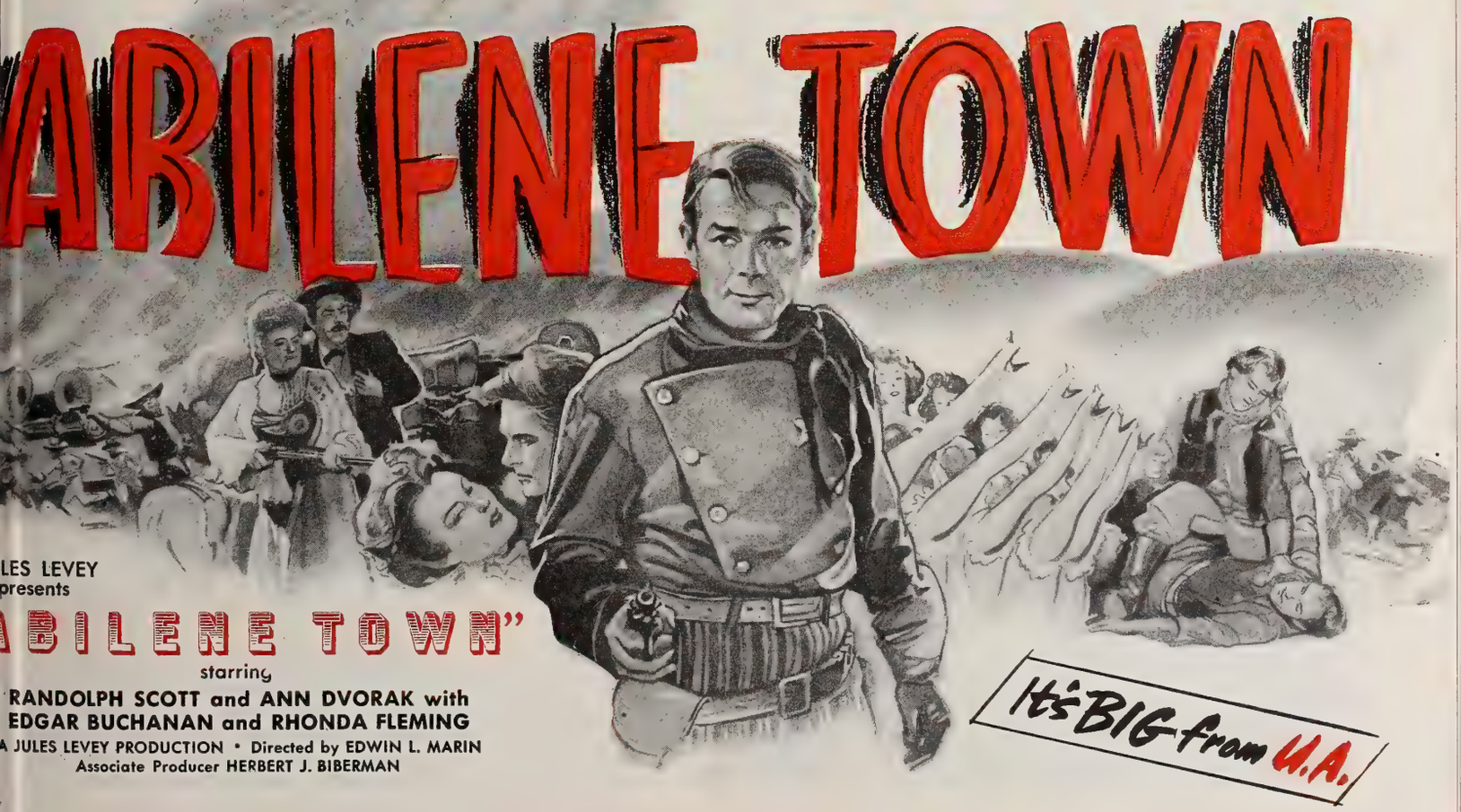
Jay Wren, advertising director, Paramount Adams, Newark, N. J.



Si Fabian

President, Fabian Theatres, says:

"'Abilene Town'? I'll grab all you've got like that one!"



LES LEVEY
presents
ABILENE TOWN"
starring
RANDOLPH SCOTT and ANN DVORAK with
EDGAR BUCHANAN and RHONDA FLEMING
A JULES LEVEY PRODUCTION • Directed by EDWIN L. MARIN
Associate Producer HERBERT J. BIBERMAN

It's BIG from U.A.

perduper western is hard-hitting picture that should draw everywhere!

—Film Daily

SELLING, HERE AND ABROAD



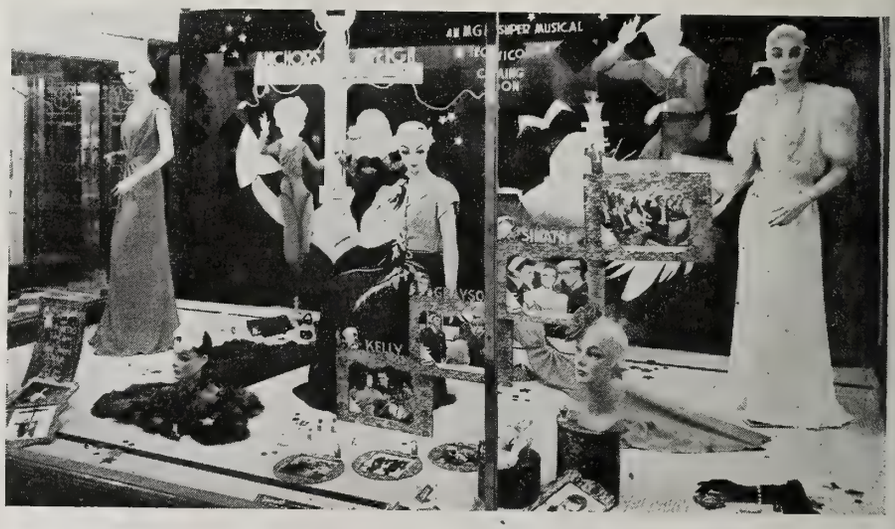
ARGENTINA saw an extensive advertising and publicity campaign which backed the opening of "Brazil" at the Los Angeles theatre. This smart front helped current exploitation.



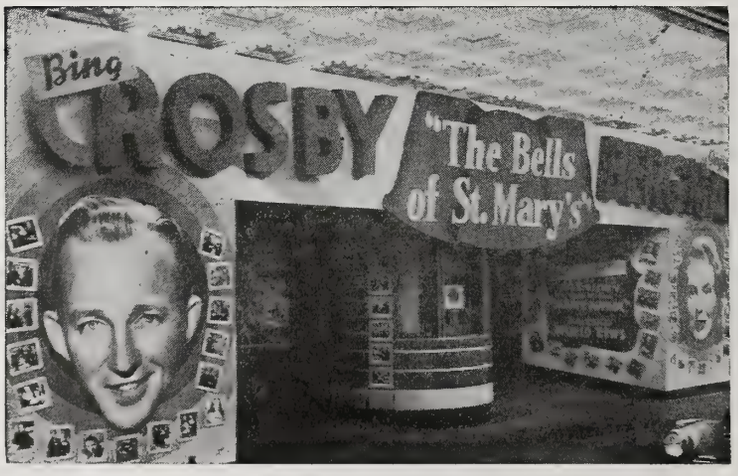
IN AUSTRALIA, publicity manager H. Stuart Codde, of the Capitol theatre, Melbourne, arranged this eye-arresting window tieup, displaying a page of the "Laura" script and blowups of the stars.



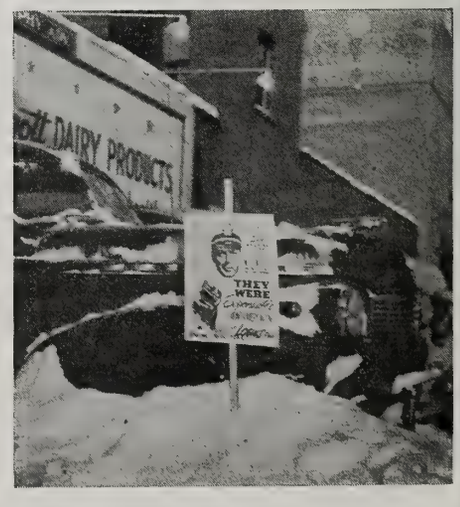
Left, lobby board used to promote "Twin Terror Show" by manager Tom Driscoll at the Juneau, Milwaukee, displayed various prescriptions for frazzled nerves which tied in with appropriate copy.



FOR SOUTH AFRICA'S premiere of "Anchors Aweigh" at the Metro theatre, Johannesburg, manager Abe Kaye set many attractive window displays with the assistance of Mrs. C. Rothkugel, M-G-M publicist.



Right, "snowbirds" were brought into skillful use by Ed Fitzpatrick, manager of the Poli theatre in Waterbury, Conn., following recent storm.



Left, a smart attention-getting front erected by manager John Dostal to ballyhoo "Bells of St. Mary's" at the Orpheum, Davenport, Iowa.

British Showmanship

—finds expression in spite of the handicaps resulting as an aftermath of the war years. Here is evidence that ballyhoo and exploitation are considerably in the fore of the managers' activities in England. All photographs depicted on this page have been received as entries in the Quigley Showmanship Competitions by managers of the Associated British Cinemas, Ltd., and Associated Companies, London.



William Browne, Ritz Cinema, Hastings.



Harvey Ward, Super Cinema, Oxford.



William Newman, Olympia Cinema, Cardiff.



Derrick M. Edenborough, Union Cinema, Luton.



W. H. Fowler, Commodore, Liverpool.



T. Byrne, Palace, Banbury.



W. J. Joy, Ritz, Gateshead.

all set fo

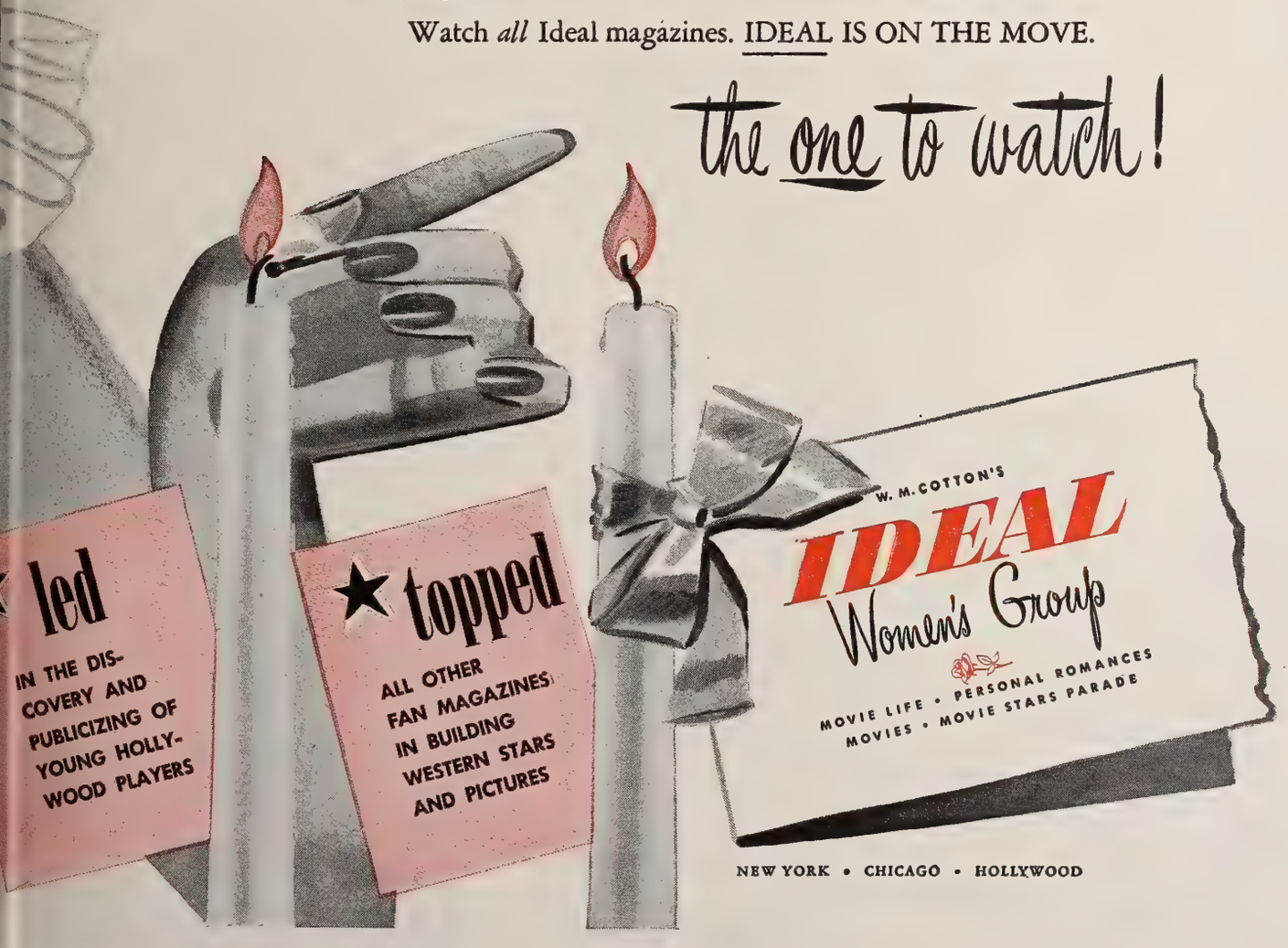

MOVIE STARS PARADE
★ first
MAGAZINE OF ANY KIND ADDRESSED TO A TEEN-AGE READERSHIP
★ first
FAN MAGAZINE TO USE STARLETS ON COVERS; FIRST IN NUMBER OF AUTOGRAPHED STAR PORTRAITS
★ only
MOVIE BOOK TO RUN A REGULAR FAN CLUB DEPARTMENT

the merriest birthday yet!

Movie Stars Parade, the first film magazine for teen-agers, is all set to celebrate its merriest birthday. This *Ideal* publication is now five years old and the past year has been the best ever... for winning new readers... stirring up reader response ...creating new and better ways to bring Hollywood home to movie-goers. • Every word, every picture in *Movie Stars Parade* is especially aimed at teen-age fans... fast-moving, newsy reporting... frame-worthy, full-page portraits... features galore on Hollywood's young people. It keeps popping new ideas all the time... keeps giving a better, fuller picture of Hollywood. And today, *Movie Stars Parade* is firmly established as *the* liaison magazine between Hollywood and America's teen-agers— the country's greatest movie fans. • *Watch Movie Stars Parade.*

Watch *all* Ideal magazines. IDEAL IS ON THE MOVE.

the one to watch!



NEW YORK • CHICAGO • HOLLYWOOD

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

MORT E. BERMAN
Orpheum, Springfield, Ill.

H. G. BOESEL
Palace, Milwaukee, Wis.

HARRY BOTWICK
State, Portland, Me.

JOSEPH S. BOYLE
Poli Broadway, Norwich, Conn.

BILL BROWNE
Ritz, Hastings, England

E. BUCKLE
Capitol, Didsbury, Man., England

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

W. D. BUTLER
Lyric, Salt Lake City, Utah

T. BYRNE
Palace, Banbury, England

L. V. CAMPBELL
Strand, Trail, B. C., Canada

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

MARLOWE M. CONNER
Capitol, Madison, Wis.

C. B. B. CRISP
Ritz, Barrow, Furness, England

D. M. DILLENBECK
Rialto, Bushnell, Ill.

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

DERRICK M. EDENBOROUGH
Union, Luton, Beds., England

E. EVANS
Majestic, King's Lynn, England

ED FITZPATRICK
Poli, Waterbury, Conn.

W. H. FOWLER
Commodore, Liverpool, England

SAM GILMAN
Loew's, Harrisburg, Pa.

ALICE GORHAM
United Detroit, Detroit, Mich.

HANK HAROLD
Palace, Cleveland, Ohio

D. B. HARRISON
Rex, Reading, England

BILL HOYLE
Lincoln, Washington, D. C.

CHARLES HULBERT
Colonial, Richmond, Va.

MEL JOLLEY
Marks, Oshawa, Canada

W. J. JOY
Ritz, Gateshead, England

NORMAN KASSEL
Woods, Chicago, Ill.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

P. E. McCOY
Miller, Augusta, Ga.

WILLIAM MORTON
Albee, Providence, R. I.

WILLIAM NEWMAN
Olympia, Cardiff, England

A. G. PAINTER
Center, Oak Ridge, Tenn.

E. A. PYNE
105th Street, Cleveland, Ohio

CARL ROGERS
Broad, Columbus, Ohio

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
Keith's, Washington, D. C.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

A. R. TILNEY
Olympia, Newport, Mon., England

CHICK TOMPKINS
Elco, Elkhart, Ind.

ARTHUR TURNER
Parsons, Parsons, Kans.

D. VAN GESSEL
Regal, Kent, England

HARRY VAN NOY
Paramount, Anderson, Ind.

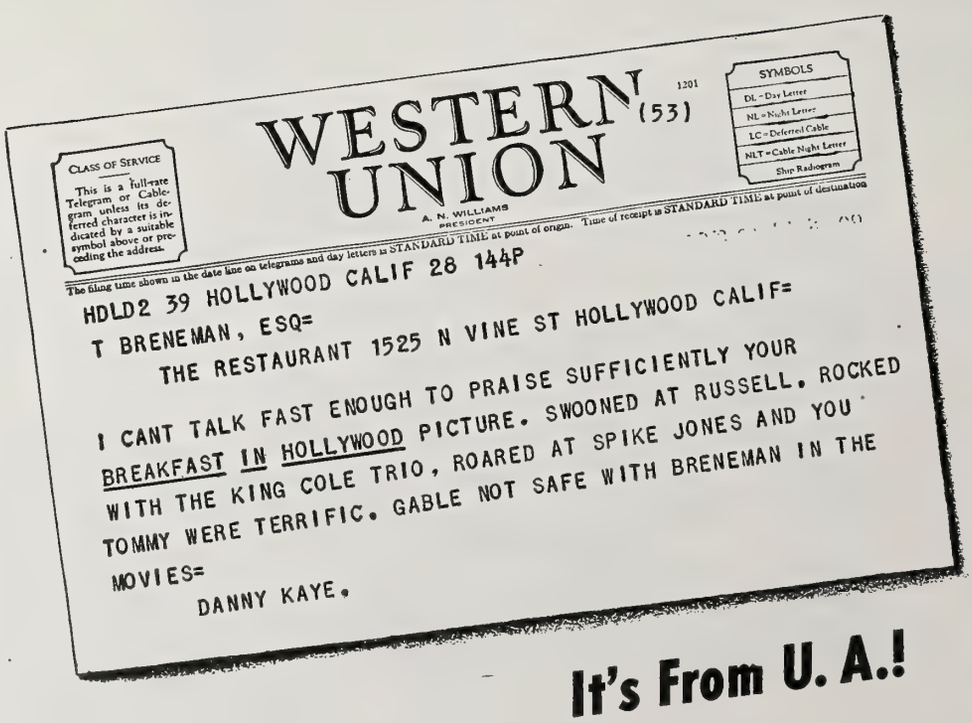
H. WARD
Super, Oxford, England

BROCK WHITLOCK
Loew's, Richmond, Va.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATHAN WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.



It's From U. A.!

Gilman's Tieups Sell "Waldorf"

A well-rounded campaign was organized by Sam Gilman for his date on "Weekend at the Waldorf" at Loew's theatre in Harrisburg. The entire neighborhood was flooded with 12,000 throwaways which plugged the midnight show; doilies were imprinted for restaurants and cards planted with copy reading: "After dinner, may we suggest a visit to see" etc.

The entire usherette staff was outfitted with bell hop costumes which they wore a week prior to the engagement. Additionally, the girls acted as a street ballyhoo.

In addition to regular radio coverage, Sam got a good break on Station WKBO and with Green's Jamboree on Saturday morning prior to the opening. The picture was selected as the "Picture of the Week" on the program and guest tickets were distributed to lucky listeners.

Since *Look Magazine* used "Weekend" as the picture of the week, Sam arranged with the distributors to placard all newsstands and news counters with 14 by 18 cards.

Two large cooperative ads were promoted by Gilman, which featured heads of Van Johnson and Lana Turner. One series of hand colored enlargements was used throughout the inside lobby and in front of the theatre.

Uses Teasers for "Mildred Pierce"

E. Gerald Wollaston, manager of the State, Harrisburg (Pa.), arranged a preshowing campaign on "Mildred Pierce," by screening the film for the press, radio and members of the War Finance Committee and issued comment cards. He took three ads in the *Telegraph* prior to opening, and used favorable comments of the preview audience.

One hundred special one-sheet teasers were distributed all over town, bearing the legend, "Please don't tell anyone what Mildred Pierce did." WHP and WHPG carried similar messages and 200 smaller teaser strips were posted with the same thought. Bus cards were bought and an extensive ad campaign used.

Sparrow Lands Co-op Ad

As part of his exploitation on "She Couldn't Say Yes," Boyd Sparrow at Loew's theatre, Indianapolis, Ind., promoted the local Bishop Fur Company for a three-column cooperative ad which was tied directly to the picture.



SHOWMEN PERSONALS

In New Posts: John Matthews, Palace, Norwich, Conn. Joseph Borenstein, Strand; Joseph Miklos, Embassy; both in New Britain, Conn. Harry Christos, Ace, Chicago. Redick Hamer, Trenton, Trenton, Mich. Martin Street, Broadway, Charlotte, N. C.

Mr. and Mrs. William J. Fleischer have purchased the new Franklin theatre, Franklin, Minnesota. Frank B. All, Wyandotte; Michael Ferinac, Rialto; both in Wyandotte, Mich. Fred Frick, Pix, Centerville, Texas.

Will Sigerfoss, Palm, Miami Beach, Fla. William Hitchcock, Rialto, Grand Rapids, Mich. James Cook, Uptown, Clinton, Mo. John Masavice, Ritz, Berwyn, Ill. Jerry Horacek, Moon, Wilber, Nebr. Glen Grove, Imperial, Charlotte, N. C.

Assistant Managers: Parke Weaver, Ace, Wilmington, Del. Hilton Francis, Warner, Hamburg, Del. Nicholas Brower, Orpheum, Springfield, Ill. Charles Fox, Fantasy, Brooklyn, N. Y. Joseph Grovis, Woods, Chicago.

Clifford Rancourt, Highland Park, Highland Park, Mich. Edward Oppenheimer, Lakewood, Detroit, Mich. Tomas Garcia, Azeteca, San Antonio, Texas. Willie Farine, Florida, Pensacola, Fla. Arthur McWatters, Grove, Brooklyn, N. Y.

Returned Servicemen: Michael Carroll, American, Bridgeport, Conn. Leonard A. Klafta, Great States, Kankakee, Ill. Harry Thomas, Myers Stadium, Evanston, Ill. James Barnes, Warner, Memphis, Tenn.

Irving Hillman, Empress, Danbury, Conn. David Kaplan, Kent, Newark, N. J. Ed Lynch, Colonial, Richmond, Va. Al Narvie, Fraser, Vancouver, B. C. Ralph Mitcheltree, Capitol, Calgary, Alta. George Parrick, American, Pittston, Pa.

Birthday Greetings: T. S. Yech, Ed Penn, J. H. Diller, J. L. Shasteen, Joseph D. Nevison, Frederick Tickell, Isser Singerman, Bernard N. Bisbee, John Ewing, Paul E. Cornwall, George R. Shepp, Howard R. McGhee.

Leon Ehrlich, Donald W. Buhrmester, Clarence J. Olbrich, I. M. Hirshblond, William Weiss, Theodore Lee Smalley, Bill Nash, Chris G. Holmes, Arlo R. Clausen, Albert J. Blasko, Jack Fretwell, Ralph M. Weir.

Charles M. Hurley, William H. Turner, John Monroe, Guy W. Hevia, Irving I. Schwartz, Alvah Barber, M. J. Reed, Ray Tubman, Warren M. Fordyce, K. L. Adams, Homer R. Hisey, J. Ellison Loth.

Charles V. Martina, William C. Wittenberg, Harry E. Creasey, Calvin Council, Wesley F. Pratzner, Elliott Wolf, Lewis Dreisbach, Thomas Del Vecchio, George C. Clariton.

Alger Active with Community Projects, Nets Publicity

Reporting on his recent activities at the La Salle theatre, LaSalle, Ill., Jack Alger say that since his community is very much interested in football, and both schools are rivals, in order to work up some goodwill and receive extra newspaper publicity, he booked in some gratis Tel-Topics, narrated by Ted Husing. A series of professional football films were also shown free with a complete show to football players of each school.

In connection with the Warner short, "Barber Shop Ballads," Jack landed additional goodwill and publicity by inviting the Rotary Club members to see the show. Another idea used by Jack is a tieup with the local daily's classified section.

Ghiglione Uses Teaser Slant

To help exploit his date on "Our Vines Have Tender Grapes" at the Skouras Hempstead theatre, Hempstead, L. I., Joseph Ghiglione filled small envelopes with grapes and had them distributed on the main intersection by his usherettes. Copy on the envelopes read: "These luscious grapes are from the Hempstead Theatre where we are showing," etc., etc.

Tall Story Contest Arranged By Hubbard on "Pinocchio"

As part of his campaign on "Pinocchio" at the 20th Century theatre in Buffalo, Earl Hubbard, advertising director, tied up Station WEBR for a "tall-story" contest. Three weeks in advance spot announcements were made regarding the contest advising that children up to 15 years of age were eligible to write a "tall story" not exceeding 150 words and to mail their entries to the station or deposit them in boxes at the theatre. Five thousand heralds with contest rules and regulations were distributed through the public schools, plus a trailer on the screen several weeks ahead.

The winners were announced at a special Saturday morning show which included a quiz contest on stage with cash prizes to winners. Santa Claus distributed over 3,000 combination badge and whistle sets to all children attending.

Novel Calling Card Sells "Then There Were None"

Bill Decker at the Liberty, Cumberland, used a novel calling card on "And Then There Were None." The calling card was made up as an invitation to a murder. It requested the presence of the holder to witness eight murders. He arranged with the bell captains of all hotels to distribute them to the guests.

On "Men in Her Diary" Bill used a classified ad with the following copy: "Lost! A Diary. . . When through please return it to Liberty theatre to see, etc."

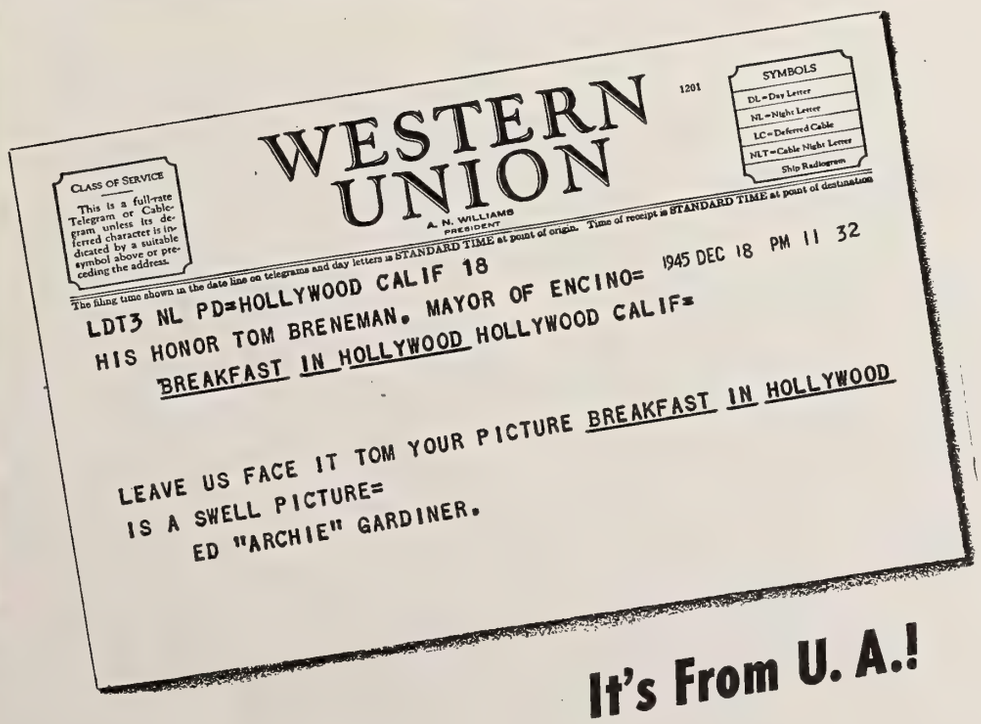
Mitchell Admits Twins Gratis

As part of his publicity buildup on "Twice Blessed" at the Academy theatre, Waukegan, Ill., John L. Mitchell, city manager for Great States Theatres invited all twins to attend a Monday evening show as guests of the management.



By the Herald

VISITOR from the nation's capital to the Round Table is Frank Boucher, general manager of K.-B. theatres, Washington.



It's From U. A.!

Portuguese 1944 Admissions Total Near 18,500,000

by JOÃO DE MORAES PALMEIRO
in Lisbon

There are approximately 284 theatres on the mainland and in the Madeira Islands and the Azores. Forty of these houses are in Lisbon and 13 are in Oporto, the second largest city, according to official Government figures compiled for 1944.

Considering that during 1944 admission totaled less than 18,500,000, it is apparent that, roughly speaking, each of the 7,000,000 inhabitants of Portugal attended only three cinema performances in one year.

The number of seats in Portuguese theatres totals 176,145. During 1944, 50,606 screenings were held, corresponding to 35,007 exhibition days and thus establishing an average of only 123 exhibition days for the whole territory, 252 days for Lisbon, 266 days for Oporto and 92 days for the provinces.

An average of only 365 tickets were sold for each performance.

Exhibitors claim that business suffers in view of the very small number of theatres and the rather low level of living conditions in Portugal. In the provinces very few towns give performances every day, contenting themselves with twice-weekly or thrice-weekly shows.

More theatres, 450 at least, claim exhibitors, are necessary for this country. Only six of Lisbon's 40 theatres may be considered as first class while only four of Oporto's 14 are well equipped.

From the distributors' point of view, the problem presents another critical aspect. There are at present about 30 distributors with booking offices at Lisbon. Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox and RKO have their own representatives. All other distributors are independents and deal with American pictures or with Spanish, French, Italian, Swedish or Argentine pictures.

There were 257 foreign pictures released in Lisbon during 1944. Sixty-five per cent of those were American. Only two pictures entirely produced in Portugal were released that year.

Two American successes in Lisbon during early December were "Nob Hill" and "Yankee Doodle Dandy," both well received.

▽

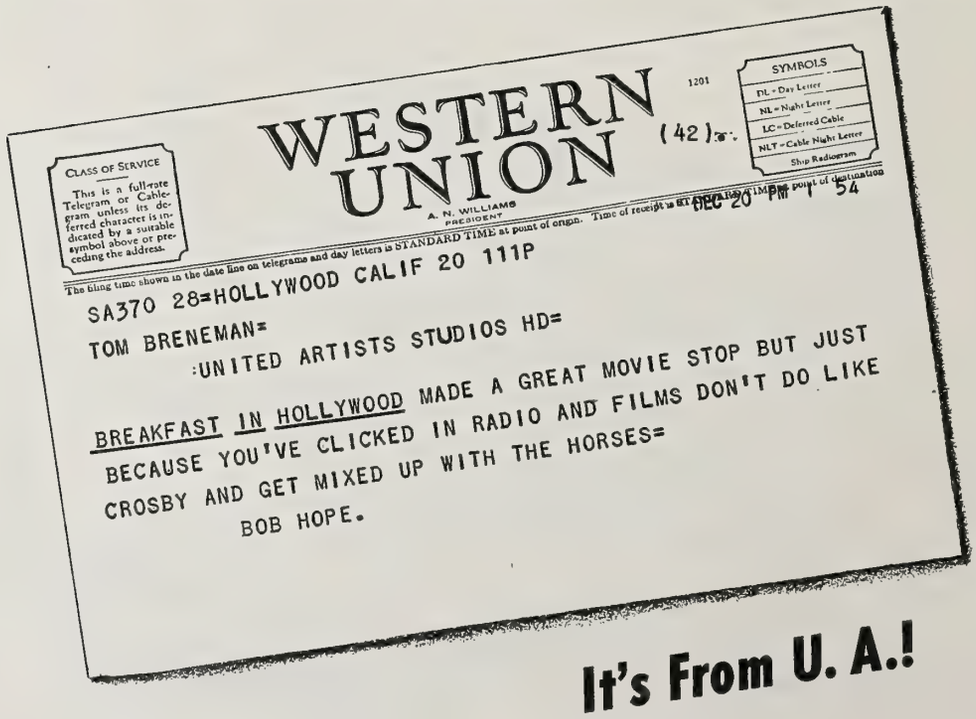
Two Spanish films awarded prizes by the Spanish Government recently were previewed in Madrid. These were "Bambu," a first prize winner, which proved to be an outstanding success, and "Thirsty Earth," a second prize winner, which the public received indulgently. "Bambu" is an historical film which tells the story of the glorious days of Spain's overseas empire. It was produced by Suevia Films and directed by Jose Uuiz Saenz de Heredia.

Paramount Argentine Managers Meet

Forty Paramount branch managers and salesmen met in Buenos Aires last week for the company's annual Argentine convention. John B. Nathan, managing director, presided. Some 1946 product was screened, including "Two Years Before the Mast," "Love Letters" and "Frenchman's Creek."

Paramount Shifts Moore

Paramount has transferred John Moore from New Haven to Albany as branch manager. Henry Germain, former salesman, has been named New Haven manager.



It's From U. A.!

Producers Hit Mexico Plan for Government Aid

by LUIS BECERRA CELIS
in Mexico City

Mexican producers, as represented by 15 leaders, are not taking kindly to the cinematographic industry law the Government has drafted, through the Ministry of the Interior, with a view to rendering the business greater aid, but at the same time exercising greater control. The 15 producers told Dr. Hector Perez Martinez, Sub-secretary of the Interior, when he read to them the project of the law, that they do not like it. The law is soon to be submitted to Congress.

The producers said that they disapproved the law because it puts the cinematographic industry too much under Government control. They added that they did not believe that an industry like theirs should be decentralized, as the law provides. Expansion of official control of the business, the producers said, would provoke all manner of difficulties, both for the business and the Government.

▽

Warners, now completing a theatre here, the first American company to build its own introduction house in Mexico, has about taken over the Cine Chapultepec, most recent of the de luxe first run theatres here, as the debut theatre for its best productions. Twelve Warner pictures are to be exhibited at the Chapultepec during 1946.

Some Mexican producers are grumbling about this Warner deal, saying that they had been under the impression that the Chapultepec was intended to be exclusively for Mexican productions. Mexican producers contend that they now have no first run theatre here exclusively for their pictures, as all of the principal theatres have booked American pictures for a long time, and on the side, several of them are taking on Argentenian productions, with an occasional French film, all of which considerably cuts time for Mexican pictures in the best local theatres. Reports are that frontline producers may build their own theatre here for the exclusive screening of Mexican pictures.

▽

Carlos Niebla, Metro manager here, has said that rumors that his company is negotiating for the purchase of the circuit in the provinces that William Oscar Jenkins, wealthy American, established and is operating, are incorrect. However, he indicated Metro does intend to build a theatre here, with work expected to start before the end of the winter.

▽

The picture industry was financed by its own bank, the Banco Cinematografico, S.A., this year up to November 30 to the amount of $3,653,462, a record for an 11-month period in the institution's seven-year history. The Bank is planning to finance the industry to the amount of $6,000,000 next year.

Dutch Exhibitors Seeking Product To Cover Needs

by PHILIP DE SCHAAP
in Amsterdam

In expectation of the future development of distribution of American pictures in the Dutch market, independent Dutch distributors currently are attempting to cover their need for new pictures by importing from France, England and Russia.

The Nova Company, under the management of Fritz Strengholt, former head of Metro-Goldwyn-Mayer in Central Europe, will release Alexander Korda product here as well as certain French product. Filmex has opened its program of Russian features with "Stalingrad," and a second Russian picture, "The Rainbow," also has arrived. Press criticisms are excellent. Filmex also has purchased a number of British pictures.

Eagle-Lion started its activity with "Henry V" in the Amsterdam Alhambra theatre. The picture is shown without subtitles.

People here expect that America's Motion Picture Export Association will start its activity within a very short time with a program of five pictures from each participating company.

However, there has not yet been much progress in the negotiations among the American representatives and the Dutch Government and the trade organizations and there is no agreement either concerning the stock of pictures reserved here by American companies during the German occupation.

The need for American pictures is growing in proportion to the surplus of French pictures distributed here. Although the Dutch like French product, they prefer American pictures. French and British pictures cannot substitute for the typical American films, although there is a market here for both continental and U. S. films.

An international newsreel is being delivered here by the Eagle-Lion. The domestic newsreel is produced by Polygoon Company, as in 1940.

▽

The Board of Censorship, a Government bureau, has been re-established under its former president, David van Staveren. A large number of pictures approved by the board before 1937 must be reconsidered before they can again be distributed.

▽

Although no more crowds are seen before the box offices, the Dutch are still film-hungry and business continues to be very satisfactory, especially the night performances.

Italian Film Opens

"Fedora," the first Italian feature to be released in this country since the war, had its premiere at the Giglio theatre, New York, Monday. Other key city openings are to follow. The film is reviewed on page 2806 in Product Digest of this week's HERALD.

ATO of Indiana Protest Foreign Film Contracts

The board of directors of the Associated Theatre Owners of Indiana has expressed concern over distibution of foreign-made films as domestic product through deals between American producers and overseas interests. The board also termed "uncalled for" the proposal of the IATSE for a state law requiring two men in each booth as a means of employing Government trained projectionists.

Five German Stereophone Patents Offered by U. S.

Five U. S. patents covering the German stereophone system of recording sound on film, seized during the war, are offered by the Alien Property Custodian in Washington on a royalty-free, non-exclusive basis to American citizens, with the only charge an administrative fee of $15 each. The system is the subject report No. 338 released by the Department of Commerce a few weeks ago.

Rob Montreal House

Six masked bandits were frightened away from the scene of the crime last week after they had forced the manager of the Palace, Montreal, to open a safe which contained $10,000. However, they got away with several hundred dollars.

Story Takes Offices

Story Productions has taken over the 26th floor of the Fisk Building, New York, as eastern headquarters. Location of the west coast offices will be announced shortly.

Bans Sunday Shows

The City Board of Dyersburg, Tenn., has repealed a wartime ordinance permitting Sunday shows. Voters will decide whether the ban will continue in a city election.

1,000 Theatres in Czechoslovakia, Now Operating

by J. B. KANTUREK
in Prague

Of a total of approximately 1,600 theatres in Czechoslovakia, about 1,000 are currently operating. The others have been damaged by enemy action and cannot open or have disagreed with the Government on the matter of nationalization. There are 80 theatres in the country devoted to 16mm film. These will not be nationalized.

▽

On November 9 an agreement was signed between Switzerland, represented by the Neue Etna Film, and Czechoslovakia. The Swiss will choose suitable Czech films, together with documentary shorts, for importation into Switzerland.

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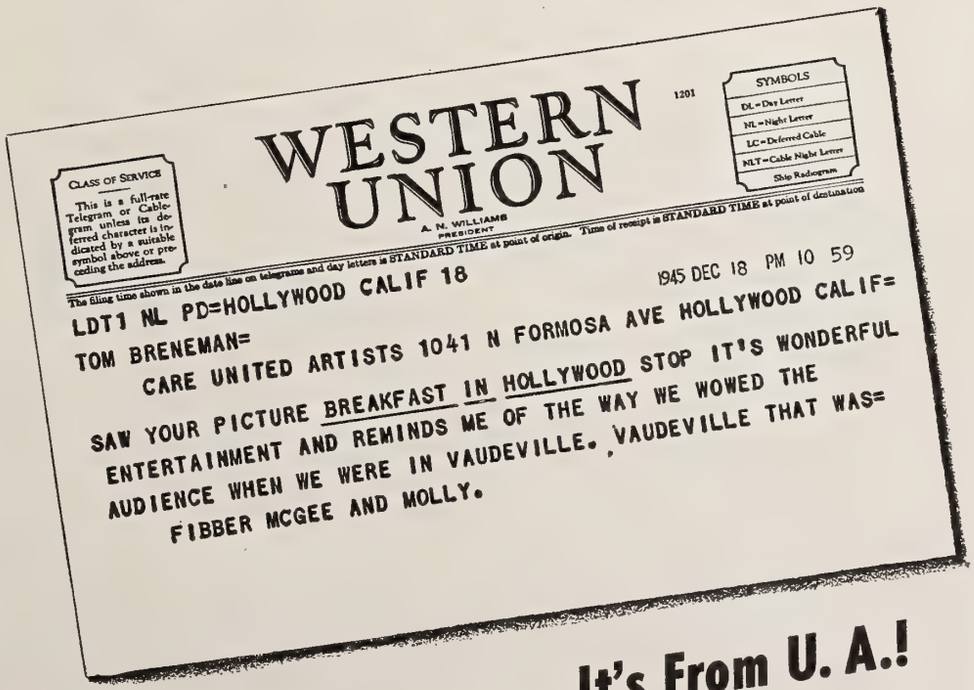
Two representatives of the film section of the Ministry of Information are on a trip to Scandinavia to discuss the possibilities and conditions for an exchange of films.

▽

The Czech state production is finishing the shooting of three full-length features which were begun during the occupation. The only picture completed since the end of the war is a documentary, "The Fatherland Welcomes," describing the voyage of President Benes through the country into Prague, the capital.

▽

The Russians are completing their second picture at the Prague studios, now the best equipped in Europe. The contract for using the studios is on the same conditions as for the Czech state production.



It's From U. A.!

Uruguay Houses Face New Tax

by PAUL BODO
in Montevideo

The Uraguayan amusement industry, including motion pictures, may have to bear additional taxes if a Government proposal for the financing of a national fund for the prevention of tuberculosis is approved. Motion pictures already are paying a sales tax and in Montevideo an additional local tax of six per cent of the gross has been levied.

The new tax would be nationwide in scope and would be scaled in proportion to admission rates.

▽

In the local studios of Orion, Inc., Productora Latinoamericana de Films, a newly-formed production company, is shooting its first film, "The Three Musketeers." The cast as well as the technical staff has been recruited from Argentina primarily. Only a few extras are hired locally. The negatives will be developed and the copies printed in Buenos Aires laboratories.

"Bell Tolls" Sets Record In Buenos Aires House

"For Whom the Bell Tolls," released by Paramount in Argentina, after having been held up by censorship for many months, opened in Buenos Aires at the Ambassador Christmas Day and in its first week broke all house records, according to a cablegram received in New York by A. L. Pratchett, Latin American division manager for Paramount International. The film brought a gross of 202 per cent over the house average and 40 per cent better than the previous high gross for any picture.

Justice Department Grants Scophony Case Extension

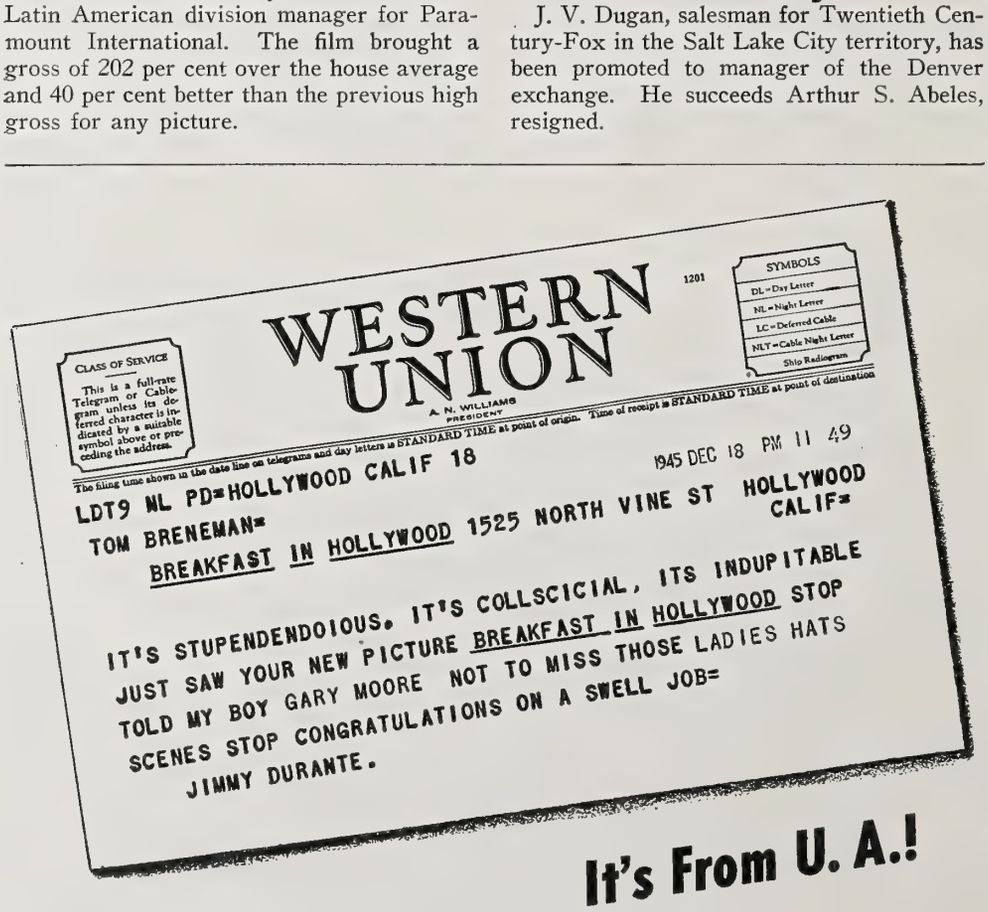
The Department of Justice has granted a 60-day extension from January 9 to the defendants in the Scophony anti-trust suit for the filing of answers to the Government's charge of a theatre television monopoly. The Government filed the suit in the U. S. District Court in New York December 18, charging Paramount Pictures, Television Productions, General Precision Equipment Corporation, Scophony Corporation of America, Scophony, Ltd., Arthur Levey, Earl G. Hines and Paul Raibourn with violating Federal anti-trust laws in the manufacture and sale of television equipment.

Western Electric Announces New Recording System

A new recording system which will enable producers to record any of the standard original or release type of sound tracks on either 35mm or 16mm film has been announced by the Electrical Research Products Division of the Western Electric Company. The system will be available within the next few months. According to technical papers presented before the 58th Semi-Annual Technical Conference of the Society of Motion Picture Engineers, the new recording device represents a departure in design from equipment in use today. Small in size and weight, features of the new system are simplicity of mechanical parts and freedom from critical adjustments, more rapid threading of film, adaptability to either variable area or density recording and the reduction of flutter.

20th-Fox Promotes Dugan

J. V. Dugan, salesman for Twentieth Century-Fox in the Salt Lake City territory, has been promoted to manager of the Denver exchange. He succeeds Arthur S. Abeles, resigned.



It's From U. A.!

Television Topic Of Conference

The part television will play in advertising, retailing and broadcasting will be discussed at a regional conference Janary 29 in Washington, sponsored by the Advertising Club of Washington, D. C., and conducted by *Televiser* magazine. The one-day "Television Institute" is expected to bring together some 400 advertising, retail and radio executives for a thorough discussion of the part television will play.

Sixteen television experts will address the seminar.

Among the speakers will be Dr. Allen B. DuMont, president of DuMont Laboratories; J. R. Poppele, president of the Television Broadcasters' Association; Paul Knight, general manager of Philco's station, WPTZ, Philadelphia; Paul Raibourn, television executive, Paramount; David Arons, publicity director, Gimbel's (Philadelphia); Ralph Austrian, executive vice-president, RKO-Television Corporation.

Also Richard W. Hubbell, Crosley Broadcasting Corporation; Charles J. Durban, U. S. Rubber Company; Paul Knipe, Anderson, Davis & Platte Advertising Agency; Herbert E. Taylor, DuMont Laboratories; Bob Emery, Bamberger Broadcasting System; Irwin A. Shane, pblisher of *Televiser;* E. W. Engstrom, RCA Laboratories; Paul Mowrey, American Broadcasting Company.

In addition to the regular speakers, Maurice Gorham, television director of the British Broadcasting Corporation, will report from London on England's progress in commercial television. The broadcast will be picked up in this country by Station WOL and relayed to the meeting.

Adhering to the stricture to keep the talks visual, nearly all the speakers will illustrate their talks. The meeting is the second of a series of regional "Television Institutes" conducted by *Televisor.*

Telenews Executives Acquire Interest in Coast Venture

Alfred G. Burger and Herbert Scheftel, president and executive of Telenews Theatres, Inc., New York, have acquired an interest in Beach Enterprises, Inc., a newly formed California corporation for the construction of a block-long amusement zone on the ocean front. Ben Levin, president of General Theatrical Corporation; Ellis Levy, manager of the Telenews Corporation, and Art Linkletter, radio executive, also are associated with Mr. Burger and Mr. Scheftel. The new company will spend $50,000 for improvements and new construction which calls for the erection of a rooler-skating rink, theatre, restaurant and 32 bowling alleys.

Nesson Boston Censor

Sam Nesson, real estate man, has been named city censor in Boston by Mayor James M. Curley. William Sheppard, veteran booker, has been appointed city greeter, succeeding Lt. Comdr. Louis Brem.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

JOHNNY ANGEL (RKO)

Final Report:

Total Gross Tabulated	$619,300
Comparative Average Gross	586,200
Over-all Performance	105.6%

BALTIMORE—Hippodrome 103.8%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 92.9%
(SA) Vaudeville
BOSTON—Boston, 1st week 91.9%
BOSTON—Boston, 2nd week 82.3%
BOSTON—Boston, 3rd week 87.8%
BUFFALO—20th Century, 1st week 146.3%
(DB) Mama Loves Papa (RKO)
BUFFALO—20th Century, 2nd week 84.5%
(DB) Mama Loves Papa (RKO)
CHICAGO—Woods, 1st week 166.6%
CHICAGO—Woods, 2nd week 153.3%
CHICAGO—Woods, 3rd week 110.0%
CHICAGO—Woods, 4th week 80.0%
CHICAGO—Woods, 5th week 100.0%
CHICAGO—Woods, 6th week 100.0%
CINCINNATI—RKO Albee 149.2%
CINCINNATI—RKO Grand, MO 1st week . . 115.3%
CINCINNATI—RKO Lyric, MO 2nd week . . 86.1%
CLEVELAND—Warner's Hippodrome 109.3%
CLEVELAND—RKO Allen, MO 1st week . . 76.8%
CLEVELAND—Warner's Lake, MO 2nd week 94.0%
INDIANAPOLIS—Circle 86.6%
(DB) The Body Snatcher (RKO)
KANSAS CITY—Orpheum, 1st week 89.5%
(DB) China's Little Devils (Mono.)
KANSAS CITY—Orpheum, 2nd week 68.5%
(DB) China's Little Devils (Mono.)
LOS ANGELES—Fox-Wilshire, 1st week . . 131.8%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—Fox-Wilshire, 2nd week . . 96.7%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—Guild, 1st week 123.3%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—Guild, 2nd week 89.0%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—United Artists, 1st week . . 142.3%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—United Artists, 2nd week . . 111.1%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—Vogue, 1st week 132.8%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—Vogue, 2nd week 103.1%
(DB) Radio Stars on Parade (RKO)
OMAHA—RKO Brandeis 112.8%
(DB) Mama Loves Pape (RKO)
PHILADELPHIA—Stanley, 1st week 130.9%
PHILADELPHIA—Stanley, 2nd week . . . 74.1%
PITTSBURGH—Stanley 86.2%
PITTSBURGH—Warner, MO 1st week . . . 84.2%
PROVIDENCE—RKO Albee 109.6%
(DB) I'll Tell the World (Univ.)
SAN FRANCISCO—Golden Gate, 1st week . . 130.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . 110.0%
(SA) Vaudeville
ST. LOUIS—Fox 102.1%
(DB) West of the Pecos (RKO)
ST. LOUIS—Missouri, MO 1st week 77.9%
(DB) West of the Pecos (RKO)

THIS LOVE OF OURS (Univ.)

Final Report:

Total Gross Tabulated	$467,200
Comparative Average Gross	466,400
Over-all Performance	100.1%

BOSTON—Memorial, 1st week 121.1%
(DB) The Pillow of Death (Univ.)
BOSTON—Memorial, 2nd week 102.7%
(DB) The Pillow of Death (Univ.)
CHICAGO—Palace, 1st week 109.7%
(DB) Men in Her Diary (Univ.)
CHICAGO—Palace, 2nd week 100.0%
(DB) Men in Her Diary (Univ.)
CHICAGO—Grand, MO 1st week 110.5%
(DB) Men in Her Diary (Univ.)
CINCINNATI—RKO Albee 96.9%
CINCINNATI—RKO Lyric, MO 1st week . . 101.8%
DENVER—Denver 74.5%
(DB) Club Havana (PRC)
DENVER—Esquire 98.3%
(DB) Club Havana (PRC)
DENVER—Webber 98.3%
(DB) Club Havana (PRC)
INDIANAPOLIS—Circle 85.8%
(DB) That Night With You (Univ.)
LOS ANGELES—Pantages 126.4%
(DB) Pursuit to Algiers (Univ.)
LOS ANGELES—Hillstreet 130.8%
(DB) Pursuit to Algiers (Univ.)
MILWAUKEE—Warner, 1st week 70.0%
(DB) Captain Tugboat Annie (Rep.)
MILWAUKEE—Warner, 2nd week 80.0%
(DB) Captain Tugboat Annie (Rep.)
NEW YORK—Criterion, 1st week 172.0%
NEW YORK—Criterion, 2nd week 112.0%
NEW YORK—Criterion, 3rd week 108.0%
NEW YORK—Criterion, 4th week 88.0%
OMAHA—Paramount 85.7%
PITTSBURGH—Fulton, 1st week 132.9%
PITTSBURGH—Fulton, 2nd week 90.4%
PROVIDENCE—RKO Albee 90.3%
(DB) Strange Confession (Univ.)
SAN FRANCISCO—Orpheum, 1st week . . . 110.5%
(DB) Strange Confession (Univ.)
SAN FRANCISCO—Orpheum, 2nd week . . . 60.0%
(DB) Strange Confession (Univ.)
SEATTLE—Orpheum 87.6%
(DB) Girl on the Spot (Univ.)
ST. LOUIS—Ambassador, 1st week 73.1%
(DB) Shady Lady (Univ.)
ST. LOUIS—Ambassador, 2nd week 52.0%
(DB) Shady Lady (Univ.)
TORONTO—Uptown, 1st week 112.6%
TORONTO—Uptown, 2nd week 89.6%

WHAT NEXT, CORPORAL HARGROVE? (MGM)

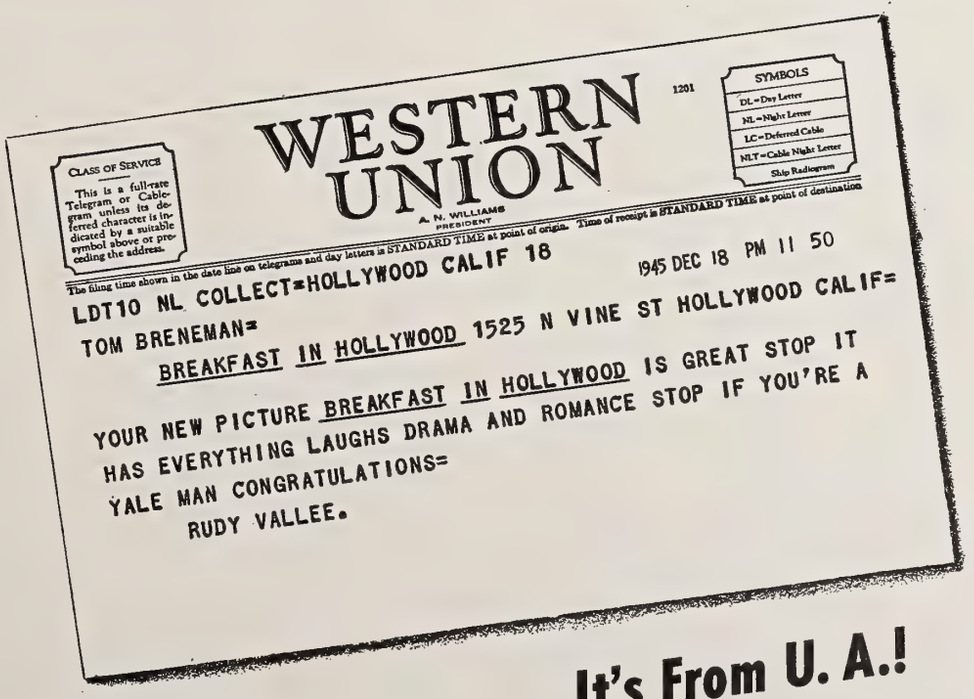
Intermediate Report:

Total Gross Tabulated	$447,000
Comparative Average Gross	428,500
Over-all Performance	104.3%

BUFFALO—Buffalo 79.6%
(DB) The Spider (20th-Fox)
CHICAGO—United Artists, 1st week 105.0%
CHICAGO—United Artists, 2nd week 73.9%
CINCINNATI—RKO Albee 93.5%
CINCINNATI—RKO Grand, MO 1st week . 82.2%
CLEVELAND—Loew's State, 1st week . . . 104.7%
CLEVELAND—Loew's State, 2nd week . . 66.6%
CLEVELAND—Loew's Stillman, MO 1st week 94.3%
INDIANAPOLIS—Loew's 102.2%
(DB) The Voice of the Whistler (Col.)
LOS ANGELES—Egyptian, 1st week 138.5%
LOS ANGELES—Egyptian, 2nd week 84.4%
LOS ANGELES—Los Angeles, 1st week . . . 111.9%
LOS ANGELES—Los Angeles, 2nd week . . 93.2%
LOS ANGELES—Ritz, 1st week 125.0%
LOS ANGELES—Ritz, 2nd week 85.9%
MILWAUKEE—Wisconsin 72.4%
NEW YORK—Criterion, 1st week 120.0%
NEW YORK—Criterion, 2nd week 100.0%
OMAHA—Paramount 94.2%
(DB) Captain Tugboat Annie (Rep.)
OMAHA—Omaha, MO 2nd week 116.3%
(DB) Captain Tugboat Annie (Rep.)
PITTSBURGH—Stanley 93.5%
PITTSBURGH—Warner, MO 1st week . . . 95.5%
PROVIDENCE—State 161.8%
(DB) Girl of the Limberlost (Col.)
TORONTO—Loew's, 1st week 104.9%
(DB) The Hidden Eye (MGM)
TORONTO—Loew's, 2nd week 80.1%
(DB) The Hidden Eye (MGM)
WASHINGTON—Palace 82.4%

Harrison and Kirsch Form B'nai B'rith in Chicago

The Chicago Cinema Lodge of B'nai B'rith has been formed by some 70 film row executives. Lou Harrison of the Harrison and Goodman circuit, and Jack Kirsch, president of Allied of Illinois, are organizing the lodge. A membership drive will be held before a formal request for a charter will be made. Among the charter members are: John Balaban, Harry Seed, Eddie Heiber, Irving Mack, Harris Silverberg, Sam Honigberg, Jack Shumow, Jack Rose, Al Raymer, Ben Bartlestein, Sam Lamansky, Harry Nepo, Arthur Davidson and Jack Irving.



It's From U. A.!

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POSITIONS WANTED

PROJECTIONIST — 15 YEARS' EXPERIENCE. Finest references. Accepting best offer. FRANK HULL, 56 Miller Ave., Providence, R. I.

MANAGER, TEN YEARS' EXPERIENCE. DESires change. Address DRAWER 168, Inman, S. C.

POSITIONS AS MANAGER OR RELIEF MANager in or around New York. Years of experience; highest of references. BOX 1944, MOTION PICTURE HERALD.

USED EQUIPMENT

15,000 CHAIRS IMMEDIATE SHIPMENT—WHY wait?—1,100 Irwin 7-ply back, veneer seats, $4.95. 121 Irwin veneer backs and seats, $3.50; 800 American rebuilt, reupholstered red striped velour padded back, spring cushions, all metal lined, $7.95; 408 American ditto, $9.25; 440 American rebuilt heavy veneer back, spring cushions, $6.50; 440 American rebuilt veneer backs and seats, $4.95; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, good, $4.50; beautiful Cardinal red leatherette, 52" wide, 100 yards, per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

4 SIMPLEX DOUBLE-BEARING MECHANISMS, rebuilt, $245 each; 4 Simplex double-bearing Rear Shutter mechanisms with latest improvements, completely rebuilt, $350 each; low-intensity Peerless Arc Lamps, rebuilt, 10¼" reflectors, $230 pair; 175 plain veneer Chairs, $3.25 each; spring cushion Chairs, $6.75 each; Suprex Arc Lamps rebuilt, from $425 a pair. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

VETERANS — GI LOAN ENABLES YOU TO open that theatre now. Complete Booth outfits, Projectors, Lamphouses, Lens, new Soundheads, motors, new Ampiifiers, new Speakers, new Soundscreens. Guaranteed one year—Powers, $1,050; Simplex, $1,500—investigate! S. O. S. CINEMA SUPPLY CORP., New York 18.

600 WOODEN THEATRE SEATS IN A1 CONDITion. Apply PALACE THEATRE, Montpelier, Ind.

THEATRE BROKER

FOR BEST RESULTS WHEN BUYING OR SELLing a theatre, consult ANTHONY SERRITELLA, Licensed Theatre Broker, 1204 W. Grand Ave., Chicago 22.

SOUND EQUIPMENT

LATEST MAURER 16MM. RECORDING OUTFIT, $2,250; three speed Eyemo, Cooke Lens, $275; DeBrie Optical Printer, $4,975; RCA Recorder with noise reduction, $1,650. Send for Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

CARBON DIOXIDE EXTINGUISHERS, $12.50; double intercommunicating Telephone outfit, $15; 25/40W inside colored Lamps, 16½c; 1KW Arc Lamps, $350; boxoffice Heaters, large bowl type, 1000W, $5.95; coated lenses, $45; Flextone plastic coated washable Soundscreens, 37½c square foot; Crystal Beaded, 44½c. Send for Winter Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

MODERNIZE YOUR PROJECTION LENS SYStems by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O.. Box 3755, Kirkwood 25, Mo.

OVER 22 YEARS—THE FINEST LOW-PRICED line of advertising for the exhibitor—Heralds, Programs, Banners, Window Cards—over 20,000 printing plates in stock. Write for samples, FEPCO THEATRE ADVERTISING, Box 795, OMAHA, NEBR.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW SENSATIONAL PRINTED BANNER. Printed on large printing presses in four and five colors with large pictorial cuts. Size 28-84 inches (2x7 feet), only 30c. Write for free sample. FEPCO THEATRE ADVERTISING, Box 795, Omaha, Nebr.

THEATRES

WANT TO BUY OR LEASE SMALL TOWN THEatre. D. C. BREDON, 1520 Morgantown Ave., Fairmont, W. Va.

2 THEATRES, 1 NIGHT CLUB, 1 CAFE. ALL IN same town and a closed situation. Seaport town, population 7,000. For particulars write to BOX 1937, MOTION PICTURE HERALD.

FOR SALE—THEATRE IN TOWN OF 1,400, located in Arkansas valley, Colorado. 400 seats, building and equipment in good condition. BOX 397, Fowler, Colo.

WANTED THEATRE, 400 SEATS OR MORE. Will buy or lease. Must stand investigation. Write. GORDON ARCHIBALD, 4840 Colonial Ave., Jacksonville, Fla.

WANTED TO BUY OR LEASE THEATRES IN New England. Forward details BOX 1941, MOTION PICTURE HERALD.

THEATRE. GOOD SUBURBAN HOUSE IN Portland, Oregon. 500 seats. New booth equipment this year. Tax receipts show this house to be a consistent money getter. Building and all goes for $55,000. MR. ALLEN BURT, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

FOR SALE—THREE COLORED THEATRE CIRcuit, South Florida. Full investment recovered 2½ years. $50,000 cash, needed balance long terms. Fast growing section. BOX 1945, MOTION PICTURE HERALD.

VETERAN WITH EXPERIENCE AND CASH wants theatre. Prefer town of 2,000 or more, but will consider anything. Complete details please, and photo. BOX 1947, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE THEATRE IN Tennessee or vicinity. E. DALE, 1901 Earl Ave., Knoxville, Tenn.

WANTED TO BUY, LEASE, CONTRACT TO operate, theatre or theatres, Central Southern Ohio. Give population, full description of situation first letter. We will contact immediately. Growing organization with adequate financial background, fair practices. BOX 1946, MOTION PICTURE HERALD.

POPCORN

SOUTH AMERICAN VARIETY JUMBO YELLOW Popcorn grown from Purdue University hybrid seed. Larger kernels, flavor rich, no hulls, quick popping. Sample on request. Immediate delivery. 500 pounds or less $9.25 cwt, more than 500 pounds, $8.75 cwt f.o.b. Hamburg, Ia. VOGEL AND SON POPCORN CO., Box 310, Hamburg, Ia.

PURDUE HYBRID POPCORN NOS. 38 AND 31. Gives 25% more popping volume. $8.75 per cwt. From 5 bags to a carload. LOUIS D. HARRIS, Greenville, Ohio.

DAVIS HYBRID POPCORN. IT POPS! IT'S aged! $8.75 per cwt. 500 lbs. or more; $9.25 per cwt. less than 500 lbs. Packed in waterproof bags. Immediate delivery. Exclusive popcorn business since 1932. BETTER TASTE POPCORN CO., P. O. Box 191, Anderson, Ind.

OHIO SUPER YELLOW POPCORN — OHIO Grown—excellent quality. Processors ceiling prices. Complete stock of popcorn cartons, paper and glassine bags, salt and seasoning. Write or wire for free sample of popcorn. BETTY ZANE CORN PRODUCTS, INC., 632 Bellefontaine Ave., Marion, Ohio.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SEC Announces November Stock Transactions

The Securities and Exchange Commission in Washington has reported the November stock transactions of film executives. At Columbia, Abraham Montague has exchanged his common warrants for 3,977 shares of common stock, Harry Cohen purchased 100 shares of common, giving him 97,017 shares, and Abraham Schneider sold 100, leaving 1,516 shares.

At General Precision Equipment Corp., Earl G. Hines sold 200 shares of capital stock, leaving 3,500.

Universal reported the sale of 3,000 common warrants by Cliff Work, while J. Cheever Cowdin reduced his holdings to 78,916 by disposing of 1,400 warrants.

Holdings of persons becoming executives were filed by two companies: Charles Pike, of Loew's Boston Theatres, has 800 shares of common; Herbert Freston and Benjamin Kalmenson of Warners have 150 shares and 2,000 shares, respectively.

Named to Foreign Unit

Holden D. Wetherbee has been appointed art director of Foreign Screen Corporation, it has been announced by H. Albán-Mestanza, president.

Harry von Tilzer Dies

Harry Gumm, 73, who, under his professional name, Harry von Tilzer, was one of America's best known song writers, died January 10 in New York. The author of "Wait Till the Sun Shines Nellie" and "A Bird in a Gilded Cage," among many others, he also was a music publisher.

O. D. Woodward

O. D. Woodward, formerly manager of the Empress, Garrick and Pershing theatres in St. Louis and operator of a stock company theatre there, died January 8 in Beverly Hills, Cal.

Frank Mann

Frank Mann, operator of the Princess theatre in Rockville, Conn., died there following a heart attack January 11. His brother, Lester, who manages the Princess, takes over full operation.

Marcel Le Mans

Marcel Le Mans, 49, flying ace of World War I and a silent screen actor, died January 9 in the Veterans Hospital, Lyons, N. Y. He played lead roles in Pathe silent films and the title role in the silent version of "Thomas Edison."

Maurice Ridge

Funeral services were held in Hollywood January 11 for J. Maurice Ridge, 62, general sales manager of Altec Lansing Corp.

Thomas T. Anglin

Thomas T. Anglin, 43, secretary-treasurer of the Denver operators' union, died at his Denver home January 10 after a heart attack. He is survived by his wife and a daughter.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
COMPANY CHART
ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Tomorrow Is Forever

RKO Radio-International

Contemporary Drama

With Claudette Colbert, Orson Welles and George Brent at their best, and at all times in complete command of dialogue tightly tailored to a difficult and worthwhile theme, David Lewis' production for International Pictures of Gwen Bristow's widely read novel promises to pay as well as it plays, which was very well indeed on the occasion of its previewing at the Carthay Circle theatre for press and profession. It has differentness of story as an especially rare asset, sure to be talked about in a way to make ticket sales, and is rich in family appeal.

Lenore Coffee's excellent script, in which dialogue necessarily predominates, opens during World War I and closes at the beginning of World War II. Since enlistment is a basic phase of the story, no attempt is made to write around the fact of war, but it is of all war, rather than of these two, that the story treats, and this only as a secondary interest. Irving Pichel's direction makes the most of the many striking scenes of high emotional character, and a sense of motion is maintained at all times despite the fact that there is little action in the film.

Welles, in perhaps his best performance to date, finds himself in a military hospital, at the close of World War I, with injuries he is told will be permanent. When he learns his identity is not known to the doctors, he decides to withhold the news of his survival from his wife, rather than to burden her, as he conceives it, with a crippled husband.

Miss Colbert, as the wife, bears her reportedly dead husband a son and, ultimately, marries her employer, played by George Brent. As World War II draws near, her son wishes to enlist with the Canadian forces, but she protests violently. Meanwhile her first husband, having created a new personality for himself as a German scientist, has taken employment with her husband. Gradually she comes to recognize him, although he steadfastly maintains she is mistaken, and finally to accept his counsel about the boy. In the big scene of the picture he convinces her that it is an error to dwell on the past, and that happiness lies only in the future. Accidental death of the first husband clears up the legal complications of the situation, to which no reference is made.

Previewed at the Carthay Circle theatre, Beverly Hills, to a press and professional audience which manifested deep interest and enthusiastic approval. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 105 min. PCA No. 10934. General audience classification.
Elizabeth .....Claudette Colbert
Erich Kessler.....Orson Welles
Larry Hamilton.....George Brent
Lucille Watson, Richard Long, Natalie Wood, Joyce Mackenzie, Sonny Howe, Michael Ward, John Wengraf, Douglas Wood, Ian Wolfe, Tom Wirick, Lane Watson, Henry Hastings

Shock

***20th-Fox*—Psychological Drama**

Vincent Price gives a noteworthy performance as a psychiatrist in this drama. The exciting story is carefully worked out for appeal to mature audiences attracted to psychological films. Lynn Bari is effective as the attractive nurse. Frank Latimore, as the husband of the shock victim, and Anabel Shaw, as the patient, give good portrayals.

The psychiatrist treats a young woman in a coma-like state which resulted from a severe shock. She had heard loud arguing and after going to the window saw a man strike his wife with a candlestick and kill her. As the patient comes out of shock she recognizes the doctor as the murderer. He takes her to his sanitarium and, urged by his nurse, administers an overdose of insulin. However, he cannot murder this innocent woman and asks the nurse to get medicine to save the patient. When the nurse refuses, the doctor strangles her. In the end the psychiatrist is seized on two murder charges and the young woman recovers.

Aubrey Schenck produced and Alfred Werker directed. Eugene Ling wrote the screenplay based on the story by Albert deMond.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, February, 1946. Running time, 70 min. PCA. No. 11285. Adult audience classification.
Dr. Cross.....Vincent Price
Elaine Jordan.....Lynn Bari
Frank Latimore, Anabel Shaw, Michael Dunne, Reed Hadley, Renee Garson, Charles Trowbridge, John Davidson, Selmer Jackson, Pierre Watkin, Mary Young, Cecil Weston, Charles Tannen

Breakfast in Hollywood

***UA-Golden*—Radio Program Plus Story**

At core and in essence, this is a screen presentation of the Tom Breneman radio program of the same name, and if it were nothing more than that its box office future doubtless would rest secure on popularity of that program with its millions of listeners, but it is considerably more. It's a story, told in the space of a day, with three main threads, none terrific but none trivial, and it's a comedy and a musical and momentarily a drama. And it's got names for a showman to sell it with.

In addition to Tom Breneman, a radio favorite of women from adolescence to grandmotherhood, the picture has Bonita Granville, Edward Ryan, Beulah Bondi, Raymond Walburn, Bille Burke, ZaSu Pitts, Andy Russell, the King Cole Trio, Spike Jones and his City Slickers, and Hedda Hopper playing Hedda Hopper. It's got a Hollywood setting, down to and including some typical Hollywood gags and patter, and it's got variety of content and interest.

Production by Robert S. Golden is a triumph of assembly, with widely assorted material blended skillfully, and Harold Schuster's direction makes the things that happen appear to do so naturally. To Earl Baldwin's script, necessarily written to the subject in hand, all hands owe much.

The picture opens at dawn in Hollywood and closes late that night. Breneman's guests of his program that morning include a young lady seeking her sailor sweetheart, who has married another girl, a trustful wife whose husband the audience knows is off on an interlude of dalliance, an aged lady with a heart of gold, a Breneman fan addicted to trick hats, Hedda Hopper, trick hat champion of her time, and Andy Russell, who sings several numbers. In the romantic phase of the story, the young lady finds solace in the arms of another sailor, the gallivanting husband gets caught and disciplined by his wife, and the aged lady finds joy in helping others. Breneman figures in all of the stories, and enjoys himself immensely.

The King Cole Trio supply memorable moments of hot jive, and the City Slickers wham their unique style of music across with gusto.

Previewed at the Hawaii theatre, Hollywood, to an audience of press and public which appeared completely pleased. Reviewer's Rating: Good.—W. R. W.

Release date, February 22, 1946. Running time, 93 min. PCA No. 11273. General audience classification.
Tom Breneman.....Himself
The Girl.....Bonita Granville
The Boy.....Edward Ryan
Beaulah Bondi, Raymond Walburn, Billie Burke, ZaSu Pitts, Hedda Hopper, Andy Russell, Spike Jones and his City Slickers, the King Cole Trio

Tars and Spars

***Columbia*—Coast Guard Musical**

It's just bad luck that Columbia's film version of the famed Coast Guard show comes so late upon the scene. Certainly the entertainment values are excellent, and only the reaction of post-war audiences against films dealing with the armed forces mitigates against its boxoffice success.

Marc Platt, who, in the earlier "Tonight and Every Night," revealed himself as a dancer of sensational talents, has gained in assurance and film presence. Another newcomer, Sid Caesar, contributes a refreshing new comedy personality. His parody of a bad war film is a little gem. Jeff Donnell, playing opposite him, garners a few laughs of her own.

Janet Blair and Alfred Drake are cast in the romantic leads, and it is with their mishaps and misadventures that Barry Trivers' story, wrought into a screenplay by John Jacoby, Sarrett Tobias and Decla Dunning, is chiefly concerned. Drake, as a member of the Coast Guard, has been on shore duty for three years, despite repeated efforts to be sent into action. He meets Miss Blair, portraying a Spar, when she takes over his job in communications. His nearest approach to sea duty, at that time, has been 21 days on a life raft, moored in the harbor, an assignment undertaken in connection with Government experiments with a new type

of vitamin gum. By the things he leaves unsaid, the girl is allowed to get the impression that his life-raft experience was the result of a shipwreck, and far more harrowing than it actually was. From this primary misunderstanding, the subsequent plot twists arise, and are happily resolved when Drake sees real action at last.

Milton H. Bren, who produced, and Alfred E. Green, who directed, have maintained an equable balance between story elements and production numbers. The hit song of the film is "I'm Glad I Waited," already familiar on the airways. Other songs by Jule Styne and Sammy Cahn include "Kiss Me Hello, Baby" and "Merry Go Round."

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, January 10, 1946. Running time, 86 min. PCA No. 11318. General audience classification.
Christine Bradley.....Janet Blair
Howard Young.....Alfred Drake
Junior Casady.....Marc Platt
Jeff Donnell, Sid Caesar, Ray Walker, James Flavin

Behind Green Lights

***Twentieth Century-Fox*—Pistols and Poison**

"Now let's go over that story again," says the police lieutenant. And that's just what happens, again and again, in this Twentieth Century-Fox pistols, poison and police drama.

Did Carole Landis murder the blackmailer by shooting him? Police lieutenant William Gargan doesn't want to think so. Then did the blackmailer's wife's boy friend shoot him or did the wife poison him or did Miss Landis poison him? How did he die? Who did it?

In solving these problems the audience is treated to the rather humorous spectacle of having the corpse appear time and time again at the door of his apartment and saying, "Well, look who's here. Come on in." And one by one the suspects enter: Mary Anderson, the wife; Charles Russell, the boy friend; Don Beddoe, the medical examiner, and, of course, Miss Landis.

Although Miss Landis is the name draw in this film she gets cheated out of a lot of footage by being forced to sit in an off-screen waiting room during most of the time it takes Gargan to figure out what went on in the murder room. But any audience's normal curiosity concerning the real identity of the murderer will prevent too much moping over the fate of Miss Landis.

Lightweight and burdened with formula, "Behind Green Lights," nevertheless should attract the murder-mystery fans.

Seen at the home office projection room. Reviewer's Rating: Average.—RAY LANNING.

Release date, February, 1946. Running time, 64 min. PCA No. 11279. General audience classification.
Janet Bradley.....Carole Landis
Sam Carson.....William Gargan
Johnny Williams.....Richard Crane
Nora Bard.....Mary Anderson
John Ireland, Charles Russell, Roy Roberts, Mabel Paige, Stanley Prager, Charles Tannen.

It Happened at the Inn

***MGM-International*—Drama**

Some unusually fine characterizations are achieved in "It Happened at the Inn," the first French film made since the war to be shown in this country. Sardonic, witty and realistic, it is filled with numerous insights into human frailties, making for delightful entertainment for the "art" patrons.

Based on a story by Pierre Véry, the seriocomedy concerns the petty intrigues and conflicts of a family group of peasants who operate a country inn. Into the scene skips a city dandy from Paris, called home because of the impending passing of the "emperor," his 106-year-old granddad.

The plot develops engrossingly as romance buds, suspense mounts, and murder occurs, with all the diverse threads woven deftly into the finished tapestry by Jacques Becker's direction.

The incisive vignettes are adorned by some excellent camera touches, with effective English titles capturing all the piquancy and depth of the play.

Although limited in production values—it emerges as a memorable film in the best French tradition.

Seen at the 55th St. Playhouse, New York, where an afternoon audience went along approvingly. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, December 21, 1945. Running time, 96 min. General audience classification.
Red Hands.....Fernand Ledoux
The Emperor.....Maurice Schutz
George Rollin, Blanchette Brunoy, Arthur Devère, Guy Favière, Le Vigan, Germaine Kerjean, René Genin, Marcelle Hainia, Line Noro, Albert Rémy, Marcel Peres, Pierre Labry.

Fedora

***Variety Films*—Italian Drama**

It is an arresting picture of life in Russia during Czarist times that is presented in "Fedora," the first full-length Italian film to be released here since the war. While the action of the drama at times can be anticipated, it is generally interesting and often absorbing. Based on the play of Victorien Sardou, the production has effective subtitles, and is nicely rounded out by a number of musical interludes.

The film relates the tragedy of Princess Fedora whose royal lover is assassinated on the eve of his marriage to her. She pledges vengeanance, only to become the ironic victim of her vow when she falls in love again.

Production and direction by Antonio Rossi and Camillo Mastrocinque, respectively, is on an elaborate scale, for foreign product, with Louisa Ferida playing the title role convincingly. While there is an intense sincerity to the performances in general, sometimes the temptation to tear a passion to tatters can't be avoided.

The feature should prove an attractive subject for Italian houses as well as "art" theatres.

Seen in a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, January 14, 1946. Running time, 95 min. General audience classification.
Fedora.....Louise Ferida
Loris.....Amedeo Nazzari
Osvaldo Valenti, Rina Morelli, Sandro Ruffini, Memo Benassi, Augusto Marcacci, Anniale Betrone, Guido Celano

Because of Him

***Universal* — Deanna Durbin Comedy**

Although Deanna Durbin sings three songs in the course of this comedy, music is sharply subordinated to humor throughout, and Charles Laughton, portraying with impressive virtuosity, a Broadway star in the Hamlet tradition, shoulders the burden of the entertainment in a brilliant performance. With Franchot Tone's romantic lead likewise subordinated, the film calls for billing as a comedy of the first water rather than as a musical. It's satisfying merchandise and its future appears assured.

Miss Durbin enters the picture as a waitress who, seeking a stage career, represents herself to Laughton's producers as the star's protege. She is successful in her masquerade until the actor unexpectedly returns to the city from a vacation, and circumstances thereafter impel him to conspire in the pretense, over the protests of his playwright. After she has scored an opening-night hit, opportunity comes for him to send her to the arms of her true love.

Although the outline is familiar, complications are fresh and amusing. In contrast to the earlier Durbin pictures, the star's songs are handled here as incidental business, not as production numbers, and it is as actress rather than as singer that she appears. In common with Tone and the other players, she bears up well under the almost unfair competition imposed by the smashing Laughton characterization.

Felix Jackson produced the picture with a fine sense of values, and Richard Wallace's direction is virtually flawless. Edmund Beloin's screenplay, based on an original story by himself and Sig Nerzig, unfolds smoothly and with well timed changes of pace.

Previewed at studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, January 18, 1946. Running time, 86 min. PCA No. 11316. General audience classification.
Kim Walker.....Deanna Durbin
Paul Taylor.....Franchot Tone
Sheridan.....Charles Laughton
Nora.....Helen Broderick
Stanley Ridges, Donald Meek, Charles Halton, Regina Wallace, Douglas Wood
(Review reprinted from last week's HERALD)

The Shadow Returns

***Monogram*—Melodrama**

Joe Kaufman, producer, and Phil Rosen, director, have pooled their talents to make the first in Monogram's new "Shadow" series a better-than-average melodrama. There exists, also, a pre-sold audience for the offering: the readers of the *Shadow Magazine,* and the radio audience which listens to the program of that name.

Kane Richmond and Barbara Reed are cast in the leading roles. Richmond is convincing in a dual role; Miss Reed is charming as the girl who hinders rather than helps the "Shadow" in his sleuthing.

Richmond, according to George Callahan's screenplay, is, in ordinary life, the nephew of the police commissioner. When a particularly baffling crime comes along, however, he dons the identity of the "Shadow," a super-sleuth. In this capacity he solves the riddle that lies behind four deaths, two of which appear, on the surface, to be suicides. Motive and method are eventually established by the "Shadow," and the guilty man is brought to justice.

Previewed at the Campus theatre, Hollywood, where the audience followed the proceedings with interest. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 61 min. PCA No. 11302. General audience classification.
Lamont Cranston.....Kane Richmond
Margo Lane.....Barbara Reed
Shrevvie.....Tom Dugan
Joseph Crehan, Pierre Watkin, Robert E. Keene, Frank Reicher, Lester Dorr, Rebel Randall, Emmett Vogan

Wagon Wheels Westward

***Republic*—Western**

Wild Bill Elliott, Alice Fleming and Bobby Blake appear once more in the roles of Red Ryder, the Duchess, and Little Beaver, although this time the latter pair are subordinated. It's Elliott's picture, and he handles his role as he does his firsts, with aplomb and dispatch.

A band of confidence men, arriving in a small western town to find it deserted, impersonate the townsfolk, and so represent themselves to the members of an incoming wagon-train. The leader of the band sells home sites to the newcomers, and business is very brisk indeed, until Elliott discovers the impersonation. Then there's a pitched battle between the two opposing forces, with Elliott and his friends triumphant, as usual.

Erle Snell wrote the screenplay, basing it on an original story by Gerald Geraghty, and several novel twists lift it above the average Western plot. Sidney Picker was associate producer; R. G. Springsteed directed.

Seen at Hollywood's Hitching Post theatre, whose audience expressed approval. Reviewer's Rating: Good.—T. B.

Release date, December 21, 1945. Running time, 55 min. PCA No. 10356. General audience classification.
Red Ryder.....Bill Elliott
The Duchess.....Alice Fleming
Little Beaver.....Bobby Blake
Linda Stirling, Roy Barcroft, Emmett Lynn, Jay Kirby

RIVER RIBBER (Col.)
Color Rhapsodies (7501)

The short has Mr. Small and Mr. Tall idling down the Mississippi, when they are somewhat upset by a ghost which joins their party and tries to spoil their fun. The pair finally outwit the ghost and continue their peaceful journey.
January 31, 1946 *6 minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2796-2797.

Running times are those furnished by the distributor.

FLICKER FLASHBACKS (RKO)
No. 2 (64,202)

Screen dramas from the past again supply laughs for the present. In this issue are "Curfew Shall Not Ring Tonight" and "His Duty" or "The Policeman's Dilemma," vintage 1908.
Release date, October 19, 1945 *7 minutes*

PHONEY BALONEY (Col.)
Fox & Crow (7751)

A wolf is at large in this one, and as is inevitable, the Fox and Crow mistake each other for the animal. A mixup ensues, with the Crow coming out on top. However, neither manages to collect the reward, but everyone has a good time.
Release date, November 1, 1945 *7 minutes*

JUNGLE CAPERS (Univ.)
Variety Views (1345)

A cinematic examination of the idiosyncrasies and mannerisms of various types of monkeys is provided by this "Variety View." Among the species presented are the spider monkey, gibbon, orang utang, chimpanzee, gorilla and capuchin, each of which has a constitutional peculiarity that will amaze and amuse audiences.
Release date, December 10, 1945 *9 minutes*

YOU DRIVE ME CRAZY (RKO)
Edgar Kennedy (53,406)

Kennedy gets all mixed up in this one with a number of automobile accidents, stupid brothers-in-law and irate landlords—all interlarded with Kennedy's famous slow-burn.
Release date, September 7, 1945 *17 minutes*

TREASURE JEST (Col.)
Fox & Crow (6754)

The subject has the Fox and Crow back at it again, this time with the former seeking buried gold on a desert island, and the latter, as usual, trying to bilk him.
6½ minutes

BATTLING BASS (RKO)
Sportscopes (64,302)

Roy Chapman Andrews, the explorer, and a party of friends, go fishing for small-mouth bass. The camera tags along, taking pictures of various methods and lures used in snagging the quarry.
Release date, October 5, 1945 *8 minutes*

A WESTERN WELCOME (RKO)
Ray Whitley Western Musicals (63,501)

Ray Whitley and the Six Bar Cowboys prepare a rousing welcome for the new owner of the ranch. They get off on the wrong foot when they scare the new owner's attorney out of his wits. But then the owner turns up in person. She's a smooth-looking gal and all differences are settled.
18 minutes

SALMON FISHING (Col.)
Sport Reels (6810)

Against the background of the Columbia River salmon beds, the subject shows glimpses of one of the most fascinating of all sports—salmon fishing. The endless struggle of the fish to return to the spawning ground, and the skill of the men pitted against their elusiveness combine to make the reel engrossing.
9 minutes

CURED DUCK (RKO)
Walt Disney Cartoons (54,118)

Donald Duck works up a terrible temper when asked to open a window. To cure himself of the habit, he subscribes to a series of lessons from the "Tootsberry Institute of Temperism." The lessons work for Donald, but they don't work for Donald's girl friend, who loses her temper when her hat is criticized.
Release date, October 26, 1945 *7 minutes*

SCREEN SNAPSHOTS (Col.)
No. 9 (6859)

Many of the great comics of the screen are seen in this reel. Among them are: Ford Sterling, Louise Fazenda, Harold Lloyd, Charlie Chaplin, Ben Turpin, Marie Prevost, Buster Keaton, Chester Conklin, Polly Moran, Marie Dressler, Charlie Chase, Harry Langdon, Andy Clyde, Laurel and Hardy, Leon Errol, Wheeler and Woolsey, Joe E. Brown, Ned Sparks, W. C. Fields, Jack Oakie, Marx Brothers, Ritz Brothers, Jimmy Durante, Andy Devine, Charlie Ruggles, Bing Crosby, Charlie Butterworth, Olson and Johnson, Three Stooges, Guy Kibbee, Abbott and Costello and Bergen and McCarthy.
9½ minutes

SAGEBRUSH SERENADE (RKO)
Ray Whitley Western Musicals (63,502)

This time the boys with the guitars break up a plot to hornswoggle an innocent out of a ranch and prevent a hasty marriage. It's all tunefully done, of course.
Release date, October 26, 1945 *19 minutes*

MILT BRITTON & BAND (Col.)
Film Vodvil (7951)

Milt Britton and his bellicose band break up the house without losing a beat. Other acts in the reel include Mousie Powell and Company, and a team of pantomime dancers.
11 minutes

THE LOOSE NUT (Universal)
Lantz Color Cartunes (1321)

Out playing golf, Woody Woodpecker drives his golf ball into a patch of wet cement. This angers the workmen, who start throwing cement at Woody. The slapstick and the cement get thicker through the picture.
Release date, December 17 *7 minutes*

SCREEN SNAPSHOTS (Col.)
No. 10 (6,860)

Hollywood entertains the serviceman in this reel. It offers inside peeks of Eddie Cantor singing "Making Whoopie" for the boys at Birmingham Hospital, and Ginny Simms giving a returned marine a chance to display his musical talents on her radio program.
10 minutes

ARCARO UP (RKO)
Sportscopes (64,304)

Eddie Arcaro, star rider of the Greentree Stable and one of the outstanding jockies of the day, is brought before the camera in this RKO Pathe Sportscope. The close working of jockey and trainer, the careful study of the horse and its whims, and what it required to bring home a Kentucky Derby winner are shown in interesting fashion.
Release date, November 30, 1945 *8 minutes*

CADET CAGERS (Col.)
Sport Reels (7803)

Army has one of the nation's best basketball teams, and this short, with inside views of their practice sessions, gives reasons for their proficiency.
Release date, November 22, 1945 *8½ minutes*

HOT FOOTLIGHTS (Col.)
Color Rhapsodies (6504)

The subject features an unusual sideshow, with W. C. Fields, Red Skelton, Martha Raye, Jimmy Durante and others, who manage to put on their act despite the machinations of the inevitable little boy with the pea shooter.
7 minutes

FLICKER FLASHBACKS (RKO)
No. 3 (64,203)

Herein the cobwebs are dusted off a couple of Biograph melodramas entitled "Falsely Accused (or Justice Triumphs)" and "A Woman's Revenge (or Almost Wrecked by a Whim) "that held film-goers enthralled around 1909. The latter features Owen Moore, one of the big stars of that day. The melodramas of yesteryear prove to be good sources of comedy for today's audiences.
Release date, November 23, 1945 *7 minutes*

VINE, WOMEN AND SONG (Col.)
All Star Comedies (7409)

Billy Vine, beset by three divorced wives, encounters more trouble when three paratroopers threaten to beat them up if he doesn't make good a $500 bet his brother lost. Trying to pacify the soldiers and get the ex-wives off his neck, he hits upon the idea of killing two birds with one stone by pairing the wives with the soldiers. The strategem, however, falls flat.
22½ minutes

PUCK CHASERS (Col.)
Sport Reels (7802)

Hockey comes in for some expert analysis in this sport reel, which introduces the world champion Toronto Maple Leafs. The subject is swiftly paced and engrossing.
Release date, October 25, 1945 *10 minutes*

SCREEN SNAPSHOTS (Col.)
No. 1 (7851)

Screen snapshots celebrates its 25th anniversary in this reel. Among the stars of yesteryear shown in their earlier triumphs are: Hope Hampton, Anita Page, Lon Chaney, Jackie Coogan, Wally Reid, Harry Langdon, Thelma Todd, Rudolph Valentino, Jean Harlow, Marie Dressler, Joe Penner, Douglas Fairbanks, Will Rogers, Leslie Howard, Carole Lombard, John Barrymore, Theodore Roberts, Gladys Brockwell, Milton Sills, Barbara LaMarr, Roy Stewart, Act Acord, Fred Thompson, Alla Nazimova, Renee Adoree, Lew Cody, Mabel Norband, Lew Telligen, Lilyan Tashman, Jack Pickford, H. B. Walthal, Agnes Ayers, Tom Mix, Ben Turpin, Conway Tearle, Ruth Roland, Warner Oland, Pauline Frederick, Charlie Chase, Marie Prevost, Bobby Vernon, Monroe Owsley, Charlie Murray, Dustin Farnham, Hobart Bosworth, Beverly Bayne, Francis X. Bushman, Richard Barthelmess, Norma and Constance Talmadge, Clara Kimball Young and Fred Astaire. The reel ends with a tribute from Cecil B. DeMille, Louella Parsons and Walt Disney.
9 minutes

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2811. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

SPECIAL

... Kiss and Tell.....Oct. 18,'45

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6209 Outlaws of the Rockies (1944-45).....Sep. 18,'45
7022 Crime Doctor's Warning, The.Sep. 27,'45
.... The True Glory.....Oct. 4,'45
7029 Girl of the Limberlost.....Oct. 11,'45
7201 Blazing of the Western Trail..Oct. 18,'45 (1944-45)
7024 Voice of the Whistler.....Oct. 30,'45
7202 Lawless Empire .....Nov. 15,'45
7036 Prison Ship .....Nov. 15,'45
.... Snafu .....Nov. 22,'45
7023 My Name Is Julia Ross.....Nov. 27,'45
... Hit the Hay.....Nov. 29,'45
6005 She Wouldn't Say Yes (1944-45) .....Nov. 29,'45
7019 Life With Blondie.....Dec. 13,'45
.... One Way to Love.....Dec. 20,'45
7203 Texas Panhandle .....Dec. 20,'45
.... Pardon My Past.....Dec. 25,'45
.... Out of the Depths.....Dec. 27,'45
.... Meet Me on Broadway.....Jan. 3,'46
.... Tars and Spars.....Jan. 10,'46
.... A Close Call for Boston Blackie .....Jan. 24,'46
.... Frontier Gunlaw .....Jan. 31,'46
.... The Notorious Lone Wolf....Feb. 14,'46
.... Roaring Rangers .....Feb. 14,'46
.... Bandit of Sherwood Forest...Feb. 21,'46
.... The Gentleman Misbehaves....Feb. 28,'46
.... Blondie's Lucky Day.....Not Set
.... Boston Blackie's Private Ghost Not Set
. .. Duchess of Broadway.....Not Set
... Galloping Thunder .....Not Set
... Gilda .....Not Set
.... Gunning for Vengeance.....Not Set
.... Heading West .....Not Set
.... The Jolson Story.....Not Set
.... Just Before the Dawn.....Not Set
.... Landrush .....Not Set
.... Murder Is Unpredictable.....Not Set
.... Night Editor .....Not Set
.... Perilous Holiday .....Not Set
.... Phantom of the Desert.....Not Set
.. Regenades .....Not Set
.... So Dark the Night.....Not Set
.... Terror Trail .....Not Set
.... That Texas Jamboree.....Not Set
.... Two Fisted Stranger.....Not Set
.... Throw a Saddle on a Star....Not Set
.... Walls Came Tumbling Down..Not Set

MGM

SPECIAL

605 Weekend at the Waldorf.....Oct.,'45

BLOCK 13

600 Our Vines Have Tender Grapes..Sep.,'45
601 The Hidden Eye.....Sep.,'45
602 Abbott and Costello in Hollywood.Oct.,'45
603 Her Highness and the Bellboy....Oct.,'45
604 Dangerous Partners .....Oct.,'45

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BLOCK 14

606 What Next, Corporal Hargrove.Nov.-Dec.
607 She Went to the Races.....Nov.-Dec.
608 Vacation from Marriage.....Nov.-Dec.
609 They Were Expendable.....Nov.-Dec.
610 Yolanda and the Thief.....Nov.-Dec.

●

Block 15

.... The Harvey Girls.....Jan.-Feb.
.... A Letter for Evie.....Jan.-Feb.
.... Portrait of Maria.....Jan.-Feb.
.... Sailor Takes a Wife.....Jan.-Feb.
.... Up Goes Maisie .....Jan.-Feb.

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.... Adventure .....Not Set
.... Army Brat .....Not Set
.... Bad Bascomb .....Not Set
.... Boys' Ranch .....Not Set
.... But Not Goodbye.....Not Set
.... Easy to Wed.....Not Set
.... Faithful In My Fashion.....Not Set
.... Fiesta .....Not Set
.... The Green Years.....Not Set
.... Hold High the Torch.....Not Set
.... Holiday In Mexico.....Not Set
.... Hoodlum Saint .....Not Set
.... The Last Chance.....Not Set
.... No Leave, No Love.....Not Set
.... Postman Always Rings Twice.Not Set
.... Star from Heaven.....Not Set
.... Three Wise Fools.....Not Set
.... Till the Clouds Roll By.....Not Set
.... Time for Two.....Not Set
.... Two Sisters From Boston.....Not Set
.... The Yearling .....Not Set
.... Ziegfeld Follies .....Not Set

MONOGRAM

407 Sensation Hunters (1944-45)..Oct. 13,'45
457 The Lost Trail (1944-45)....Oct. 20,'45
464 Riders of the Dawn (1944-45) .....Nov. 3,'45
458 Frontier Feud (1944-45).....Nov. 24,'45
561 Lonesome Trail .....Dec. 8,'45
508 Black Market Babies.....Dec. 15,'45
.... Sunbonnet Sue .....Dec. 15,'45
505 Allotment Wives, Inc.....Dec. 29,'45
516 Strange Mr. Gregory.....Jan. 2,'46
565 Border Bandits .....Jan. 12,'46
452 Drifting Along .....Jan. 26,'46
513 Red Dragon .....Feb. 2,'46
572 Moon Over Montana.....Feb. 16,'46
552 The Haunted Mine .....Feb. 23,'46
.... Face of Marble.....Not Set
.....Fatal Fingertips .....Not Set
.. Fear .....Not Set
.... Gay Cavalier .....Not Set
.... The Jade Mask.....Not Set
.... Joe Palooka, Champ.....Not Set
.... Junior Prom .....Not Set
.... Live Wires .....Not Set
.... The Shadow Returns.....Not Set
.... Suspense .....Not Set
.... Swing Parade of 1946.....Not Set
.... Trail of the Yukon.....Not Set

PARAMOUNT

BLOCK 1

4501 Duffy's Tavern .....Sep. 28,'45
4502 Love Letters .....Oct. 26,'45
4503 The Last Weekend.....Nov. 16,'45
4504 Follow That Woman.....Dec. 14,'45

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BLOCK 2

4506 Hold That Blonde.....Nov. 23,'45
4507 Stork Club .....Dec. 28,'45
4508 People Are Funny.....Jan. 11,'46
4509 Kitty .....Jan. 25,'46

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BLOCK 3

4511 Tokyo Rose .....Feb. 8,'46
4512 Masquerade In Mexico.....Feb. 22,'46
4513 Miss Susie Slagle's.....Mar. 8,'46
4531 Road to Utopia.....Mar. 22,'46

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Block 4

.... The Virginian .....
.... They Made Me a Killer.....
.... The Blue Dahlia .....
.... The Well-Groomed Bride.....

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.... Blue Skies .....Not Set
.... Big Town .....Not Set
.... The Bride Wore Boots.....Not Set
.... Calcutta .....Not Set
.... California .....Not Set
.... Cross My Heart.....Not Set
... Easy Come, Easy Go.....Not Set
.... Hot Cargo .....Not Set
... The Imperfect Lady.....Not Set
.... Ladies' Man .....Not Set
... Monsieur Beaucaire .....Not Set
.... Our Hearts Were Growing Up.Not Set
.... Perfect Marriage .....Not Set
.... Searching Wind .....Not Set
.... Strange Love of Martha Ivers.Not Set
.... Swamp Fire .....Not Set
.... To Each His Own.....Not Set
.... The Trouble With Women....Not Set
.... Two Years Before the Mast..Not Set

PRC PICTURES

.... Why Girls Leave Home.....Oct. 9,'45
.... White Pongo .....Nov. 2,'45
.... Club Havana .....Nov. 23,'45
.... Prairie Rustlers .....Nov. 7,'45
.... Song of Old Wyoming.....Nov. 12,'45
.... The Navajo Kid.....Nov. 21,'45
... Detour .....Nov. 30.'45
.... The Enchanted Forest .....Dec. 8,'45
.... How Do You Do?.....Dec. 24,'45
. Strangler of the Swamp.....Jan. 1,'46
.... Lightning Raiders .....Jan. 7,'46
.... Danny Boy .....Jan. 8,'46
.... Six Gun Man .....Feb. 1,'46
.... Ambush Trail .....Feb. 17,'46
.... The Flying Serpent.....Feb. 20,'46
.... I Ring Doorbells .....Feb. 25,'46
.... Mask of Diijon .....Mar. 7,'46
.... Romance of the West.....Mar. 20,'46
.. Bombshell from Brazil.....Not Set
.... Caravan Trail.....Not Set
.... Devil Bat's Daughter.....Not Set
... Flaming Jungle .....Not Set
.... Gentlemen With Guns.....Not Set
.... Grand Central .....Not Set
.... Gun Hands .....Not Set
.... Heritage .....Not Set
.... I'm From Arkansas.....Not Set
.... Ladies of the Chorus.....Not Set
.... Law Crusaders .....Not Set
.... The Lost Continent.....Not Set
.... Man Without a Gun.....Not Set
.... The Mummy's Daughter.....Not Set
.... Murder Is My Business.....Not Set
.... Music Hall Varieties of 1946.Not Set
.... Once and For All.....Not Set
.... Quebec .....Not Set
.... Queen of Diamonds.....Not Set
.... Sorority Girl .....Not Set
.... Valley of Lonely Women.....Not Set
.... The Vanishing Gangster.....Not Set
.... Wife of Monte Criste.....Not Set

RKO

BLOCK 1

601 Mama Loves Papa.....
602 George White's Scandals.....
603 Falcon in San Francisco.....
604 Johnny Angel .....
605 Radio Stars on Parade.....

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SPECIAL

582 Woman in the Window.....
681 Along Came Jones.....
651 Wonder Man .....
691 Pinocchio .....
661 Bells of St. Mary's.....

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BLOCK 2

606 Man Alive .....
607 First Yank Into Tokyo.....
608 Isle of the Dead.....
609 Wanderer of the Wasteland.....
610 The Spanish Main.....

●

BLOCK 3

611 The Spiral Staircase.....
612 Cornered .....
613 Dick Tracy .....
614 Sing Your Way Home.....
615 Hotel Reserve .....

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.... Badman's Territory .....Not Set
.... The Bamboo Blonde .....Not Set
.... Bedlam .....Not Set
.... The Bishop's Wife.....Not Set
.... The Calico Kid.....Not Set
.... Christabel Caine .....Not Set
.... Crack-Up .....Not Set
.... Deadline at Dawn.....Not Set
.... Desirable Woman .....Not Set
.... Ding Dong Williams.....Not Set
.... Earth and High Heaven.... Not Set
.... Falcon's Alibi .....Not Set
.... From This Day Forward.....Not Set
.... Galveston .....Not Set
.... A Game of Death.....Not Set
.... Genius at Work .....Not Set
.... The Great Answer.....Not Set
.... The Great Day.....Not Set
.... Heartbeat .....Not Set
.... It's a Wonderful Life.....Not Set
.... Journey Together .....Not Set
.... If This Be Known.....Not Set
.... The Kid from Brooklyn.....Not Set
.... Ladies' Choice .....Not Set
.... Lady Luck .....Not Set
.... Make Mine Music.....Not Set
.... Notorious .....Not Set
.... Riverboat Rhythm .....Not Set
.... The Robe .....Not Set
.... Sinbad the Sailor.....Not Set
... Sister Kenny .....Not Set
.... Step by Step.....Not Set
.... The Stranger .....Not Set
.... Sunset Pass .....Not Set
.... Tarzan and the Leopard Woman.Not Set
.... Till the End of Time.....Not Set
.... Tomorrow Is Forever.....Not Set
.... The Truth About Murder.....Not Set
.... Up Front with Mauldin.....Not Set
.... A Very Remarkable Fellow...Not Set
.... Who Is My Love?.....Not Set
.... Without Reservations.....Not Set

REPUBLIC

561 Phantom of the Plains.....Sep. 7,'45
551 Bandits of the Badlands.....Sep. 14,'45
501 Scotland Yard Investigator...Sep. 30,'45
562 Marshal of Laredo.....Oct. 7,'45
552 Rough Riders of Cheyenne....Nov. 1,'45
502 Girls of the Big House.....Nov. 2,'45
563 Colorado Pioneers .....Nov. 14,'45
431 Mexicana (1944-45) .....Nov. 15,'45
504 Captain Tugboat Annie.....Nov. 17,'45
503 An Angel Comes to Brooklyn.Nov. 27,'45
5307 Blue Montana Skies (R).....Dec. 1,'45
553 Cherokee Flash .....Dec. 13,'45
507 Woman Who Came Back.....Dec. 13,'45
446 Along the Navajo Trail (1944-45) .....Dec. 15,'45
564 Wagon Wheels Westward.....Dec. 21,'45
505 Dakota .....Dec. 25,'45
506 Song of Mexico.....Dec. 28,'45
5308 Gold Mine in the Sky (R)...Jan. 15,'46
508 A Guy Could Change.....Jan. 27,'46
.... Affairs of Geraldine.....Not Set
.... Alias Billy the Kid.....Not Set
.... Beyond the Great Divide....Not Set
.... Calendar Girl .....Not Set
.... California Gold Rush.....Not Set
.... Catman of Paris.....Not Set
.... Conquest of Cheyenne.....Not Set
.... Crime of the Century.....Not Set
.... Days of Buffalo Bill.....Not Set
.... Down Tahiti Way.....Not Set
.... Earl Carroll's Sketchbook.....Not Set
.... El Paso Kid.....Not Set
.... Fabulous Suzanne .....Not Set
.... A Fabulous Texan.....Not Set
.... The French Key.....Not Set
.... Gay Blades .....Not Set
.... The Gentlemen from Missouri.Not Set
.... The Ghost Goes Wild.....Not Set
.... Glass Alibi .....Not Set
.... Grand Canyon Serenade.....Not Set
... Heart of Old Mexico.....Not Set
.... Hit Parade of 1946.....Not Set
.... Home on the Range.....Not Set
.... The Inner Circle.....Not Set
.... In Old Sacramento.....Not Set
.... I've Always Loved You.....Not Set
.... The Last Crooked Mile.....Not Set
.... Lightnin' Strikes Twice.....Not Set
.... Lonely Hearts Club.....Not Set
.... Madonna's Secret .....Not Set
.... Murder in the Music Hall...Not Set
.... My Pal, Trigger.....Not Set
.... Mysterious Mr. Valentine....Not Set
.... Night Train to Memphis.....Not Set

Prod. No.	Title	Release Date
..	One Exciting Week	Not Set
..	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
...	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
.	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
..	Shine on Texas Moon	Not Set
..	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
...	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
.	Bon Voyage	Not Set
.	Centennial Summer	Not Set
.	Chicken Every Sunday	Not Set
..	Claudia and David	Not Set
..	Cluny Brown	Not Set
...	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	Dragonwyck	Not Set
....	Johnny Comes Flying Home	Not Set
....	San Demetrio	Not Set
....	Sentimental Journey	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
....	Strange Triangle	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
616	A Walk in the Sun	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	Me and Mr. Satan	Not Set
....	A Night in Casablanca	Not Set
....	Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	Strange Woman	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Man in Grey	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Notorious Gentleman	Mar. 1,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	The Cat Creeps	Not Set
....	Design for Death	Not Set
....	Canyon Passage	Not Set
....	Down By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Night in Paradise	Not Set
....	Prelude to Murder	Not Set
....	Shahrazad	Not Set
....	She-Wolf of London	Not Set
....	So Goes My Love	Not Set
....	Spider Woman Strikes Back	Not Set
....	Tangier	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
....	Beast With Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Burma Victory	Not Set
....	Cinderella Jones	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Saratoga Trunk	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

ADVANCE SYNOPSES *and information*

NOTORIOUS GENTLEMAN
(Universal)

PRODUCER: Howard Welsch. DIRECTOR: Charles Barton. PLAYERS: Kent Taylor, Virginia Grey, Jane Adams, Milburn Stone, Danny Morton, John Litel, Samuel S. Hinds.

MELODRAMA. An attorney, engaged to an actress, gains acquittal for a wealthy playboy accused of manslanghter. The actress, anxious to play the lead in a production backed by the playboy's uncle, neglects her fiancé in favor of the playboy. The attorney, enraged at this treatment, kills the playboy's uncle and makes plans to kill the playboy, but is prevented from doing so by the district attorney.

FATAL FINGERTIPS
(Monogram)

PRODUCER: James S. Burkett. DIRECTOR: Phil Karlson. PLAYERS: Sidney Toler, Benson Fong, Mantan Moreland, Teala Loring, Ben Carter, Wanda McKay, Edna Holland.

MELODRAMA. Three men are convicted of bank robbery on the strength of fingerprints found at the scene of the crime. Chan, believing the men innocent, iunvestigates and discovers that others have forged fingerprints and planted them there, using the prison files for the purpose. He exposes the real criminals, and prevents the three innocent men from being sent to the gas chamber.

JOE PALOOKA, CHAMP
(Monogram)

PRODUCER: Hal E. Chester. DIRECTOR: Reginald LeBorg. PLAYERS: Joe Kirkwood, Elyse Knox, Leon Errol, Eduardo Cianelli, Elisha Cook, Lou Nora, Joe Lewis.

MELODRAMA. The night of a championship fight, a group of gangsters take over the fighter's contract at the point of a gun. The manager sets out to find another fighter who can defeat the first one. He finds such a boy working in a gas station. On the night of the big fight, the gangsters attack the boy and try to kill him while he is in the ring. The police intervene, the boy wins the fight, and also the girl of his dreams.

SO GOES MY LOVE
(Universal)

PRODUCERS: Jack Skirball and Bruce Manning. DIRECTOR: Frank Ryan. PLAYERS: Myrna, Loy, Don Ameche Molly Lamont, Bobby Driscoll, Richard Gaines, Sarah Padden, Clara Blandick.

BIOGRAPHICAL DRAMA. A country girl goes to the city, determined to find and marry a wealthy man. Instead, she meets and marries Herman Maxim, a struggling inventor. After their marriage, his inventions become successful. The pair's happiness is complete when they have two children, and Maxim's portrait is given a place in the National Hall of Science.

SHE-WOLF OF LONDON
(Universal)

PRODUCER: Ben Pivar. DIRECTOR: Jean Yarbrough. PLAYERS: June Lockhart, Sara Haden, Uno O'Connor, Jan Wiley, Forrester Harvey, Dennis Hoey.

HORROR FILM. A young English girl fears she is haunted by the spirit of a wolf, and is terror-rticken when a child is savagely murdered near her home. She determines to give herself up to the police, but before they can arrive, the real murderer turns up, and comes to an accidental end.

ONE EXCITING WEEK
(Republic)

ASSOCIATE PRODUCER: Don Brown. DIRECTOR: William Beaudine. PLAYERS: Al Pearce, Arline Harris, Mary Treen.

MELODRAMA. A returned war hero, on his way to his home town, where he is to receive a purse of $10,000, is stricken with amnesia and falls in with a bunch of crooks. The crooks persuade him that he, too, is a crook, and that he is acting illegally by impersonating himself in order to receive the $10,000. With the help of a girl, matters are eventually straightened out, and all ends well.

LADIES' MAN
(Paramount)

PRODUCER: Danny Dare. DIRECTOR: William Russell. PLAYERS: Eddie Bracken, Virginia Welles, Cass Daley, Virginia Field, Johnny Coy, Roberta Jonay, Spike Jones and His Band.

COMEDY DRAMA. A millionaire oil-man comes to New York from Texas. He meets a girl interviewer who is conducting a man-in-the-street radio program. After interviewing him, she takes him on a tour of the town. They meet with many adventures, and finally fall in love and marry.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2811.

The Bells of St. Mary's (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 15, '45, p. 66; December 29, '45, p. 56; January 12, '46, p. 61.

Captain Kidd (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 20, '45, p. 68; October 27, '45, p. 40; January 12, '46, p. 64.

Cornered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 29, '45, p. 54.

Dakota (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 24, '45, p. 58; January 5, '46, p. 50.

A Game of Death (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 22, '45, p. 47.

Her Highness and the Bellboy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—104.6%
Round Table Exploitation—September 29, '45, p. 58; October 6, '45, p. 58; January 5, '46, p. 50.

Hold That Blonde (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.3%
Round Table Exploitation—December 22, '45, p. 47.

The House on 92nd Street (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.5%
Round Table Exploitation—September 22, '45, p. 63; November 3, '45, pp. 68, 70; November 17, '45, p. 59; December 1, '45, p. 54; December 8, '45, p. 54; December 15, '45, p. 58; December 22, '45, p. 47; December 29, '45, p. 60.

Isle of the Dead (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 29, '45, p. 55; January 5, '46, p. 44.

Johnny Angel (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—105.6%
Round Table Exploitation—November 10, '45, p. 52; November 24, '45, p. 62; December 22, '45, p. 46; January 5, '46, p. 48.

Kiss and Tell (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.9%
Round Table Exploitation—October 6, '45, p. 56; October 20, '45, p. 68; November 17, '45, pp. 50, 56; December 1, '45, p. 56; December 8, '45, p. 49; December 22, '45, p. 51; January 5, '46, pp. 46, 48.

Leave Her to Heaven (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 29, '45, p. 54; January 12, '46, p. 52.

Love Letters (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—121.6%
Round Table Exploitation—November 17, '45, p. 57; December 22, '45, pp. 51, 56; December 29, '45, p. 52; January 5, '46, p. 42.

Mexicana (Rep.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—December 29, '45, p. 54; January 5, '46, p. 44

Paris Underground (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 1, '45, p. 51.

People Are Funny (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 5, '46. p. 48.

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross—Over-all Performance—115.2%
Round Table Exploitation—June 30, '45, p. 50; August 25, '45, p. 48; September 29, '45, p. 58; October 6, '45, p. 59; October 13, '45, p. 44; October 27, '45, p. 43; November 10, '45, pp. 48, 50, 51, 53; November 17, '45 pp. 55, 57; December 1, '45, pp. 46, 47, 51, 54; December 15, '45, p. 58; December 22, '45 pp. 47, 51; December 29, '45, pp. 52, 60; January 5, '46, pp. 52, 53

Saratoga Trunk (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 15, '45, p. 66.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

She Wouldn't Say Yes (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 10, '45, p. 49; December 1, '45, p. 57; December 29, '45, pp. 50, 52.

The Spanish Main (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—125.2%
Round Table Exploitation—October 27, '45, p. 40; November 17, '45, pp. 50, 56; December 1, '45, p. 46; December 8, '45, p. 48; December 15, '45, p. 66; December 29, '45, p. 50; January 5, '46, pp. 50, 52.

Spellbound (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 10, '45, p. 52; December 15, '45, pp. 62, 63, 66; December 29, '45, p. 54.

State Fair (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 8, '45, Picture Gross, Over-all Performance—114.3% pp. 51, 52; October 13, '45, p. 45; October 27, '45, pp. 43, 45; November 3, '45, pp. 62, 63; November 10, '45, pp. 46, 48; November 17, '45, p. 52; December 1, '45, pp. 46, 47; December 8, '45, p. 48; January 5, '46, p. 53.

The Stork Club (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 29, '45, p. 52; January 12, '46, p. 52.

A Thousand and One Nights (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.1%
Round Table Exploitation—August 4, '45, p. 50; August 18, '45, p. 50; August 25, '45, p. 50; September 1, '45, pp. 56, 61, 64; September 8, '45, p. 53; September 15, '45, p. 58; September 22, '45, pp. 66, 72; September 29, '45, p. 55; October 13, '45, p. 45; November 3, '45, p. 71; November 24, '45, p. 57; December 29, '45, p. 50; January 5, '46, p. 42.

Thrill of a Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—120.3%
Round Table Exploitation—June 16, '45, p. 49; July 28, '45, p. 49; August 4, '45, pp. 49, 52; August 18, '45, p. 57; September 1, '45, pp. 56, 58, 61; September 15, '45, p. 62; September 22, '45, pp. 66, 68, 72; September 29, '45, p. 59; October 6, '45, pp. 54, 58; October 13, '45, p. 49; October 20, '45, p. 66; November 3, '45, p. 68; November 17, '45, pp. 52, 53; December 8, '45, p. 48; January 5, '46, p. 46.

What Next, Corporal Hargrove? (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 15, '45, p. 62; January 12, '46, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2810, issue of January 19, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2796 and 2797, issue of January 12, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2808 and 2809, issue of January 19, 1946.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	..	.
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	..
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	....	.....	....	....	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	...
•Apology for Murder	PRC	...	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	..
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	...
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	....	.....	....	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	.
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	...	Cornel Wilde-Anita Louise	Feb. 21,'46				2434	
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	..
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	...
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	240
Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2810
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	..
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
•Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	....	.....	....	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	...
•Border Badman	PRC	..	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	...
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	..
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	...
Boy, a Girl and a Dog	Frank	...	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	.

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CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
•Captain Kidd	UA		Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2810
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
•Come Out Fighting	Mono.	....	Lee Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2810
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2810
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
•Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.		Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	..	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	.....	....	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2798
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....		2366	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645		....
Fatal Fingertips	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	.....	....	2809	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45				2467	
Fear (formerly Suspense)	Mono.	....	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	2810
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....

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Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2216	....
Gold Mine in the Sky (R.)	Rep.	....	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Not Set	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls, The (col.) (Bl. 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	552	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA		Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626		
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.		Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM		Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40		....	
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Dec. 21,'45	96m	Jan. 19,'46	2806	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set		.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set				2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	
Jesse James (Reissue)	20th-Fox	....	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	.....	....	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny In the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	RKO	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set				2628	
Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2810
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2810
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	..	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	...
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	..
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	...	

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MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	519	Margaret Lockwood-James Mason	Feb. 15,'46	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	....	.....	....	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
•Midnight Manhunt (formerly One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino		War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	.....	....	2279	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious Gentleman	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	.....	....	2809	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27 '44	1910	....	
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2798
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA		Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40		....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810
•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....

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•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	..
Road to Utopia	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	....	.....	....	2792	.....
Roaring Rangers	Col.		Charles Starrett-Smiley Burnette	Feb. 14,'46				2543	
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	...
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	..
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2786	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set	....	.....	..	2543	
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	....	Kane Richmond-Barbara Reed	Net Set	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15, 45	2646	2543	
•Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598		...
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685		
She-Wolf of London	Univ.	....	June Lockhart-Jan Wiley	Not Set	....	.....	....	2809	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401		
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set				2628	...
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
So Goes My Love	Univ.	....	Myrna Loy-Don Ameche	Not Set	....	.....	....	2809	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set		.....	....	2778	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	.
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45		..	.	2628	
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2798
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2810
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2810
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	.
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542		. .
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2810
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2798
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	.
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	...	.
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414		
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	..
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TANGIER	Univ.	517	Maria Montez-Preston Foster	Not Set	..	.....	....	2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weissmuller-J. Sheffield-B. Joyce	Not Set		.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	..
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	.	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	..
•That's the Spirit	Univ.	9014	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....

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They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	....	.....	....	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2810
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46				2366	
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2810
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set		.....	....	2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	..	Claudette Colbert-Orson Welles	Not Set	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	...	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	...	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	...	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	....
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.		Joel McCrea-Brian Donlevy	Block 4	...	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	564	Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Not Set	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo		Carol Raye-Peter Graves	Not Set		July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2798
Well Groomed Bride, The	Para.	....	Ray Milland-Olivia DeHaviland	Block 4	....	.....	....	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2810
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	Not Set	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45		.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2808 and 2809.

Pre-publication offer

FAME

Edited by Terry Ramsaye

The great and only reference annual presenting an audit of the screen's leading personalities, with performance records now printing.

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Directed by GEORGE SHERMAN and HENRY LEVIN
duced by LEONARD S. PICKER and CLIFFORD SANFORTH

COLUMBIA'S SILVER ANNIVERSARY 1946

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Three Strangers
The Virginian
They Made Me a Killer
The Cherokee Flash
Swing Parade of 1946
Six Gun Man
Face of Marble
A Guy Could Change
Madonna of the Seven Moons
The Flying Serpent

PRODUCT

Jump of 57% in inventory forecasts

more pictures for Spring and Summer

TAXES

Truman message ends hope of cut;

Local governments take another look

EXHIBITORS

Carolina wants clean competition;

Ohio demands exhibitor autonomy

THE BOX OFFICE CHAMPIONS OF THE MONTH

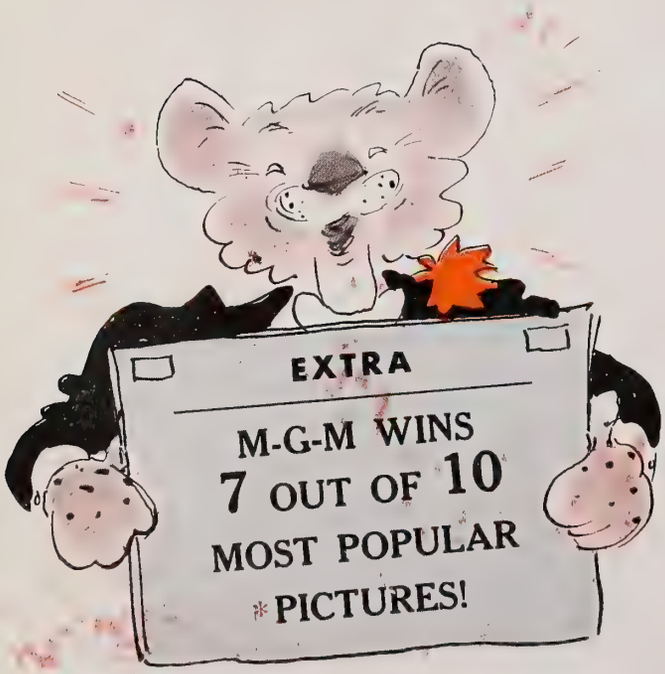
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AMERICA GOES M·G·M



Said Doctor Gallup
To the Nation–
"What's your favorite
Recreation?"



"It's Leo's pictures,
Doctor Gallup–
They give us folks
The biggest wallup!"

↑ (poetic license) # 256

* "The Valley of Decision," "Anchors Aweigh," "30 Seconds Over Tokyo," "Meet Me In St. Louis," "National Velvet," "Thrill of a Romance," "Son of Lassie"
GREER GARSON—Top Actress
"THE VALLEY OF DECISION"—Top Picture



"OH, DOCTOR GALLUP!"

When you take their pulse in '46 They'll talk a lot about these pix:

"ADVENTURE"
Clark Gable, Greer Garson

"THEY WERE EXPENDABLE"
Robert Montgomery, John Wayne

"TWO SISTERS FROM BOSTON"
Kathryn Grayson, June Allyson
Lauritz Melchior, Jimmy Durante, Peter Lawford

"THE HARVEY GIRLS"
Judy Garland (*Technicolor*)

"SAILOR TAKES A WIFE"
Robert Walker, June Allyson

"EASY TO WED"
Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn (*Technicolor*)

M-G-M's "ZIEGFELD FOLLIES OF 1946"
All Star (*Technicolor*)

"THE POSTMAN ALWAYS RINGS TWICE"
Lana Turner, John Garfield

SECURITY IS SPELLED M·G·M!

"10 BEST" CHAMP

ANOTHER M-G-M VICTORY!
ALL-TIME RECORD HOLDER OF "10 BESTS" IN FILM DAILY POLL

M-G-M: 70

Next Companies:
39, 30, 25, 24, 16, 10, etc.



BARBARA STANWYCK in "MY REPUTATION" with GEORGE BRENT • LUCILE WATSON • EVE A



BARBARA!!

Lovely lady your reputation shines ever brighter!

The way she performs and the way her picture is performing makes this the proudest of all Barbara Stanwyck successes. Super-congrats to a super-star in

"MY REPUTATION"

A SMASH! A SMASH! A SMASH!

WARNERS

n Play by Catherine Turney • From the novel "Instruct My Sorrows" by Claire Jaynes • Music by Max Steiner • Directed by CURTIS BERNHARDT • Produced by HENRY BLANKE

AFTER SETTING ALL-TIME 1ST WEEK RECORDS, HOLD-OVER WEEKS SMASH ALL PREVIOUS 1ST WEEK HIGHS! PITTSBURGH! LOS ANGELES! DETROIT! IT'S A NATIONWIDE PERFORMANCE MIRACLE!



20th CENTURY-FOX

THE DRIVE WITH A HEART!
MARCH OF DIMES! JAN. 24—30

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 162, No. 4 — January 26, 1946

THE WAY AHEAD

WITH so much of fantastic forecast and promise pouring over the horizons it is appropriate and salutory to have in circulation here and there sobering expressions that go back to the bench marks of human experience. Periodically we find such words in *The Foreman's Letter,* issued by the National Foremen's Institute, of which we know nothing save by its privately published works. It seems to have a policy which could be epitomized by that ancient admonishment, "Keep your shirt on." That is our summary, not theirs. The current issue observes:

¶ "New miracles of science, astounding in their potentiality, await us all and befuddle the thinking of a great many of us. Faced with prospects of radical change in techniques and methods, promising an age of abundance for all, it is not too rare for guessing and speculating men in all walks of life to doubt the validity of their present-day interests and their past experience.

¶ "Yet, somehow, we are reminded of the famous football coach who said, 'You can have your A, your T, your single or double wing back formations. For good measure you can have a repertoire of 200 plays as well. Me? I'll take 11 big men (and a couple of spares), all of whom can block well enough to keep the other fellows from scoring as often as we do. You keep the new fangled stuff, I'll put my faith in the fundamentals.'

¶ "And so it will go in the modern plant, Atomic Age or no. Man will still push the buttons, and assemble, test, and repair the miracles when they break down. The foreman of those men will continue to supervise and guide by applying the fundamental principles of leadership."

Leadership is a one man job. It better be good—but there is no better.

■ ■ ■

DOWN in New Orleans, Mr. Ted Kraft has been in a bit of difficulty and controversy over a picture entitled "Mom and Dad", produced by Hygienic Productions. There was police action, and litigation impends. The picture concerned, while enjoying some attentions elsewhere in the press of the industry, has not been advertised in the pages of *Motion Picture Herald* and *Motion Picture Daily.*

■ ■ ■

ACADEMY CONSIDERS "B's"

APPROPRIATELY enough the Academy of Motion Picture Arts and Sciences is considering a suggestion that an annual award be given to the best "B" production. The proposal has come from Mr. Jeffrey Bernherd, and finds Mr. Jean Hersholt, president of the Academy, interested. The product has developed in categories and stratifications which justify and perhaps demand separate attentons and recognitions.

It has long been a fault of much motion picture criticism, both lay and professional, that pictures addressed at widely separate sectors of the market are often unfairly and unreasonably compared. It is, however, not certain that the line of demarcation should be between "A" and "B". The classifications pertain to considerations in which price and pretentiousness are not determinants.

Your editor again finds occasion to remark on his contention down the years that there should be special recognition and award for the production performance which delivers the largest box office return in ratio to the investment. That pertains to what this industry is about.

■ ■ ■

BIG TIME BALLYHOO

THE Chicago policy now obtaining, by which openings in the big houses of the Loop are held back to get the benefit of New York runs and promotions, brings us precisely to the old and so long profitable procedure of the stage and "the Road". Sensitive and pride conscious Chicago has at times complained, but the inevitable flow of attentions from Broadway, the nationally dominant eastern press, and now the radio, exert an inescapable influence. In the years ago some stage shows have opened in Chicago and have become national hits. They are so few they are conspicuous in the annals. "Latest from Paris", in fashions, and "Direct from Broadway", in shows, are still merchandising lines. Also the weather still comes from Medicine Hat. Nothing can be done about that either.

■ ■ ■

FAR PLACES

REGARDLESS of the flux of negotiations and bickerings about all manner of considerations, political and economic, there does seem to obtain a basic unified worldwide interest in the motion picture and along with it a recognition that the United States is the land of the motion picture. This is reflected in the flow of correspondence across this desk, bearing exotic and picturesque stamps and the postmarks of far places. In this week's circulation department report on new subscribers is a romantic array of place names and addresses: Hammerichsgade 14, Copenhagen; Rue St. Lazare, Brussels; Rue Haldimand, Lausanne; Tel-Aviv and Jerusalem; Avenue Ferdowski, Teheran; Jamshedpur, India; Hobbemstraat, Amsterdam; Nunez de Arce, 11, Madrid; Shady Road, Gelli, Ystrad, Rhondda, Glam. Wales. Where the picture goes the *Herald* goes, first.

■ ■ ■

"NEVER underestimate the power of a woman," exclaims Mr. Edward Golden, promoting his "Breakfast in Hollywood". He makes a certain sort of obeisance to the *Ladies' Home Journal*, which has been using the line for awhile in trade advertising. The fact is that Hollywood has always known that and has never made an underestimate. The buying power of America is in the hands of women and their children. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Government News

MR. WILLIAM BENTON, assistant Secretary of State for Public Affairs, has found in the press and the motion pictures different points of view anent his new overseas public information service. The motion picture industry, whose product bulks large in Mr. Benton's plans, is favorable; the press, represented by the news services, is hostile: the Associated Press already has ceased servicing the State Department with news.

Said Mr. Benton last week, in discussing the refusal of the Associated Press to supply him news: "I consider wholly unwarranted the fears expressed by the board of directors that Government cannot engage in newscasting without creating the fear of propaganda, which necessarily would reflect upon the objectivity of the news services from which such newscasts are prepared."

Said the *New York Times*:

"Once the Government—any government—begins to function as news-broadcaster, there is an inevitable tendency to suppress or to tone down such parts of the story as do not reflect creditably upon the nation or its people, and to color other parts of the story with details especially chosen to bring out some special point, or to support some special policy, in which the government is interested. . . . The result is not news."

Movie Fans

DISAPPOINTED because the Gem theatre could not reopen as scheduled school children of St. Louis formed their own picket line and routed the striking pickets of the St. Louis Theatrical Brotherhood with a barrage of old fruit and vegetables. The theatre, closed for 17 months following a fire, was being picketed by two union projectionists because Henry Holloway, manager, refused to hire a stage-hand.

Career Girl

REPRESENTATIVE Clare Booth Luce (R., Conn.) positively will not co-star with George Raft in a film "The Congressman." Mrs. Luce said, "As I told the movie official who approached me, I have a contract with my constituents to be here in Washington and represent them."

Opposition

OUT in Long Island, N. Y., the Islip town board is investigating the facts surrounding the construction of a new theatre by Prudential Playhouses, Inc. Several prominent citizens of the town feel that the theatre is too near the local high school and the nearby churches, and will cause additional traffic congestion. At an informal gathering several local people who opposed the construction of the new theatre by Prudential said they believed the right of priority for construction of a new theatre belonged to James Poro, who has also started a theatre in the town.

Less Dividends

FILM corporations paid out $300,000 less in dividends last year than they did in 1944, it was announced in Washington this week by the Department of Commerce. Department officials, who compile dividends from announced payments, had no explanation for this decline. December dividend payments were reported to be $6,600,000, against $7,100,000 in the same month of 1944, bringing the year's total to $23,700,000, against $24,000,000.

Welcome Home

FOLLOWING up on its war time program of tendering a five A.M. breakfast to draftees just prior to their induction, the Nemo, a Skouras theatre in New York, now welcomes back returning service men and women with invitations to be guests of manager George Cole at the evening show, giving them refreshments in the lobby. Mr. Cole has been host to some 850 veterans.

Back to Paramount

ANOTHER Paramount-owned European film house will revert to the film company by de-requisitioning, according to cable advice from Paris received in New York by George Weltner, president of Paramount International. The Opera theatre in Rheims, France, was to have been returned to Paramount by the Army early this month. The Coliseum in Brussels will be returned to Paramount in June.

Lessons in Acting

HARRY HAYDEN, who with his wife, Leila Bliss, operates the Bliss-Hayden theatre in Hollywood, has been cast by Paramount in "California," a Technicolor drama starring Ray Milland. The case of the exhibitor turned actor is unusual—not that most exhibitors wouldn't jump at the chance to show an actor how *he* thinks the business of making motion pictures to sell to the public should be done.

Investment

COLLEEN MOORE, film star of the silent days, has become a limited partner in the brokerage firm of Merrill Lynch, Pierce, Fenner and Beane, Chicago. Her husband, Homer P. Hargrave, is a senior resident partner of the company.

PRODUCT increase indicated as studios hit pre-war pace Page 13

EXHIBITORS speak out in meeting in Carolinas and Ohio Page 14

FEDERAL court begins study of evidence in Consent Decree Case Page 19

ADMISSION tax reduction proposal seen facing a struggle Page 20

CITY tax moves alert exhibitors; three towns make plans Page 20

QUOTA easement by Great Britain seen by Paramount executive Page 22

MARCH of Dimes drive opens with full industry support Page 22

FOREIGN market re-entry faces many restrictions Page 30

BROTHERHOOD Week committees named by industry Page 32

THEATRE Activities Committee's first convention is set Page 32

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Short Subjects Page 2822

Release Chart by Companies Page 2821

Advance Synopses Page 2818

Short Subjects Chart Page 2819

The Release Chart Page 2823

Ousted

BECAUSE he violated James C. Petrillo's edict, Dr. Joseph E. Maddy, founder and director of the National Music Camp at Interlochen, Mich., and a member of the American Federation of Musicians for 37 years, has been expelled from the union. Dr. Maddy had a four-hour "trial" in Chicago, Tuesday, on charges he violated the union's constitution by teaching music at the camp after it had been put on the federation's "unfair" list a year ago. Dr. Maddy said that regardless of the union's action he will continue to fight for the freedom of musical education in this country.

On Wednesday, the House Interstate Commerce Committee approved a bill to halt coercion of radio stations by Petrillo. The legislation would prohibit the use of threats or force to "coerce, compel or constrain" a radio station "to pay or to agree to pay tribute" for the privilege of producing or using records, transcriptions or mechanical, chemical or electrical reproductions. Moreover it would prohibit the use of force or threats to require a broadcaster to employ any person in excess of the number of employees the radio station wants.

"Kiss" for Hirohito

SHIRLEY TEMPLE'S "Kiss and Tell" was screened this week for members of the Japanese imperial household, but Emperor Hirohito dodged "Kiss" and did not attend the showing. The picture inaugurated a program of two shows a week for the royal Japanese family. Seven princes and six princesses saw Shirley's antics and apparently enjoyed them until something went wrong with the projector and the picture left the screen. The picture was selected, it was reported, because it was a typical American comedy with no political overtones.

Push-button World

THE electronic dream world of the future was previewed this week at an exhibit staged by the Institute of Radio Engineers at the Hotel Astor in New York. The gadgets, built for war and now awaiting adaptation to peace time uses include an antennalyzer which adds, subtracts and multiples angles, looks up trigonometric functions, comes close to squaring a circle, and translates the right anwer into a dial reading. The engineers use it to find out the best position for a radio antenna. It's not especially useful for exhibitors, even for adding the gross. Then there's a clock watching gadget, called an electronic time interval counter, used by the Army to time bullets at a gun's muzzle. Its only foreseeable peacetime use is to time eggs. Exhibitors are still waiting for a gadget, radar or otherwise, which will tell them when there's a blind checker in the house.

Show

FIVE New York borough presidents were taken for a ride Thursday, noon. It was aboard a ferris wheel in Times Square. Hardeen, Jr., a magician, and Houdini's nephew, escaped from a strait jacket atop the wheel. Show girls lent their charms to the ceremonies. Collections were taken. Dimes especially were solicited.

The affair was the doing of the motion picture industry in New York, aiding the March of Dimes. It marked the industry's campaign opening. The campaign, showmen' predict, will hit a new high this year.

LABOR FLARES IN HOLLYWOOD

The midwinter doldrums of the Hollywood labor situation had indications of turning into another storm of strikes when the Motion Picture Producers Association announced Tuesday that carpenters and painters in two studios, Columbia and Universal, refused to trim and complete motion picture sets erected by a rival American Federation of Labor union. The Association said that the refusal on the part of the union members affiliated with the Conference of Studio Unions was in defiance of an AFL arbitration award that terminated last year's 37-week strike.

At mid-week CSU locals had been in telegraphic touch with their president, Herbert Sorrell, who is in Miami attending the AFL Executive Council's conference and seeking clarification of several details in the directive, asking him to obtain new instructions regarding the application of the formula.

Late Tuesday the studios and unions were cooperating under tacit agreement to arrange work for the present so that conflict would not be occasioned until some helpful communication had been had from Miami.

PEOPLE

BEN HENRY, Universal representative in London, has been awarded the Order of the British Empire for his work as Chief Cinematograph Officer during the war.

HAL WALLIS and JOSEPH HAZEN will fly to London about March 15 to survey studio space for their forthcoming "Whenever I Remember."

W. O. WILLIAMSON, JR., has been appointed Warner branch manager in Atlanta, Ga., succeeding HENRY G. KRUMM who recently resigned.

ROLAND J. MCKINNEY, formerly with the Los Angeles County Museum, has been named art counselor for Walt Disney Productions.

OTTO BROWER of 20th Century-Fox, has received a plaque from the Rotary Club of San Jose, Costa Rica, for promoting international good will.

HAROLD BERKOWITZ has rejoined Warner's legal staff in New York after four years with the Army intelligence service.

JOE E. FERRIS II is joining the staff of Motion Picture Association of America in Washington, D. C. His home is in Spokane, Wash.

RAMOS COBIAN, Puerto Rican exhibitor, is in New York buying product for his six new theatres.

MORTON GERBER, Warner publicist in New York, has resigned to join the Lichtman Theatre Circuit in Washington, D. C.

C. E. PEPPIATT, Fox branch manager in Washington, has been promoted to district manager of the Philadelphia territory.

WILLIAM S. CANNING, manager of the Empire theatre, has been appointed to the Park Board in Fall River, Mass.

LARRY WATERS, recently discharged from the Army, will manage the Criterian theatre in Durham, N. C.

CARL MUNZER has purchased an interest in the Hollywood exchange in Philadelphia.

GEORGE KAVANAGH has been appointed musical director of United Artists' Michigan theatre in Detroit.

RAY WALLACE, theatre executive of Alliance, Ohio, has been elected to the board of directors of the city's Savings Bank and Trust Company.

MOREY GOLDSTEIN was honored at a dinner in New Haven, Conn., upon his promotion to general sales manager of Monogram.

DAVID BLUM, ORTON HICKS and GEORGE MUCHNIC have been elected to the board of directors of Loew's International Corp.

PAULA GOULD, publicist for Loew's Theatres, has been appointed publicity director of the Capitol theatre on Broadway, New York.

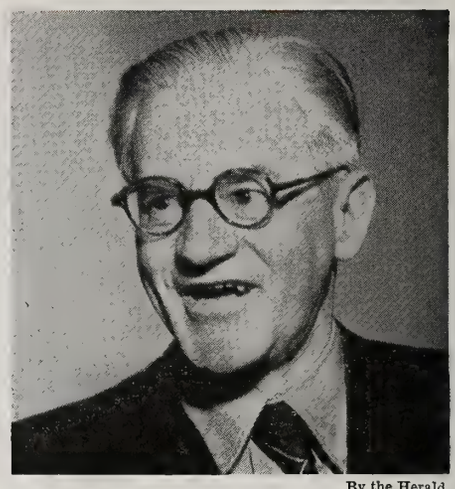
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THIS WEEK the Camera reports:



By the Herald

FORMAL WELCOME to Tyrone Power by Twentieth Century-Fox, to whose roster of top actors he returns after Marine service, was a reception at the Hotel Pierre, New York, last week. Hundreds attended. Above, Mr. Power and Annabella, his wife, greet guests as Spyros Skouras, company president, looks on. Mr. Power's first picture will be "The Razor's Edge". He was away three years.



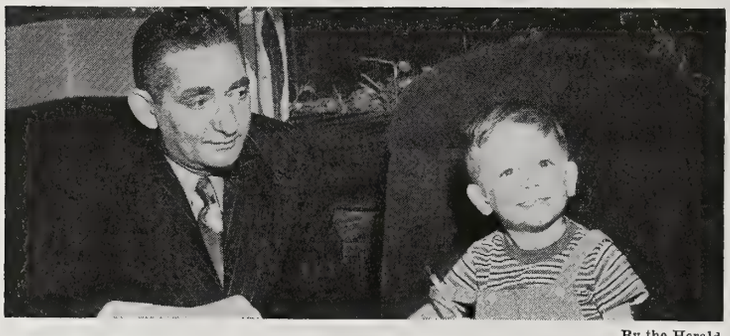
By the Herald

VISITOR. Gayne Dexter, publicity and advertising director for Warners, Ltd., in Great Britain, is in New York for home office conferences. He was here last in 1935.



By the Herald

AT THE UNITED ARTISTS sales convention in New York: seated, Joseph Unger, new general sales manager; Gradwell Sears, distribution vice-president, and Maury Orr, western sales manager. Standing, W. E. Callaway, western district; Paul Lazarus, Jr., advertising-publicity director, and Fred Jack, southern district. The meeting was at the Waldorf-Astoria Hotel.



By the Herald

POSTER BOY, for the 1946 March of Dimes, six-year-old Donald Anderson, of Pineville, Ore., is interviewed in New York by Marvin Schenck, MGM talent representative. Donald is visiting eastern cities.



RKO

STUDIO RALLY, for the 1946 Ned Depinet Drive, named for the president of RKO Radio Pictures: around the luncheon table, left to right, Elliston Vinson, Perry Lieber, J. H. MacIntyre, David Prince, William Dozier, Harry Gittleson, S. Barret McCormick, Terry Turner and David Cantor. Mr. Prince is captain of the drive and has been visiting key cities, conducting drive meetings and laying out programs in each exchange area. The sales force will center especial attention on the bigger pictures.



SIGNING THE CONTRACT, for production of Charles Rogers' "Me and Mr. Satan": associate producer David Siegel and Mr. Rogers. It will be Mr. Siegel's first film venture. He is co-producer of "Blackouts", Los Angeles stage hit. Paul Muni, Anne Baxter and Claude Rains will appear in the picture.



Harris and Ewing

WASHINGTON QUARTERS of the Motion Picture Association of America, will be occupied around May 1 if its tenant, the National Housing Administration, succeeds in placing employees elsewhere. The building is at Sixteenth and I Streets, N.W., and has a conference room and 20 offices.



RECEPTION, following the preview of International Pictures' "Tomorrow Is Forever" at the Carthay Circle, Los Angeles: S. P. Eagle, the producer; William Goetz, president of International; Olivia de Havilland, star, and Robert Siodmak, who will direct her in "The Dark Mirror", for International.



By the Herald

W. WARD MARSH, motion picture editor of the Cleveland 'Plain Dealer', who was in New York last week on one of his periodical excursions in examination of the cinema scene. Mr. Marsh has become nationally known in the world of the motion picture for his writings in the 'Plain Dealer', where he began his attentions to the screen in 1919. Just incidentally, back in his school days he had a twin job in Erie, Pa., playing the piano at the Iris and the pipe organ at the Isis, next door. That was in 1911 at the crest of the nickelodeon era.



Jack Lindsay

RECOGNITION. Ivan Ackery, Famous Players Canadian circuit manager of the Orpheum, Vancouver, receives from Mayor J. W. Cornett a scroll for his promotion of MGM's "Son of Lassie". Left to right: Charles Ramage, manager of Regal Films; Mr. Ackery, Mr. Cornett and Maynard Joinor, FPC city supervisor. The scroll was presented in the mayor's office in Vancouver City Hall.



"IT IS TRUE, though you swore it a thousand times and believed all you swore." The quote is from the scene above, in J. Arthur Rank's British film epic, "Caesar and Cleopatra". The speaker: Claude Rains. The listener: Vivien Leigh. The picture is Mr. Rank's most ambitious bid for world markets.



By the Herald

PRODUCTION PLANS, being discussed in New York by Dean Alfange, left, attorney, and Max Weisfeldt, former Columbia sales executive, who last week obtained his new company's charter.



K. Triest

SIGNING THE DEAL for Paramount's "Frenchman's Creek" at the new Cinema Kessem, Tel Aviv, Palestine: Frank Siter, Near East manager; A. L. Pape, theatre manager, and Ladislav Koch, Paramount Palestine manager.



Metropolitan Photo

MAURICE GRAD, who has been appointed short subject sales executive at Columbia Pictures.



Metropolitan Photo

AT THE MEETING, in New York, of Twentieth Century-Fox's traveling auditors. Seated are Maurice Goodman, Wilfred J. Eadie, Donald A. Henderson, Nat Brower and George F. Cooper. Standing, also in left to right order, are Harry Wood, Charles Minck, Richard Hildreth, William Gunzelman, Luke Stager, Bernie Wolff, Richard Doherty, C. Elwood McCartney, Ernest Pelson, Arthur C. Wilson, William Werner and Morris Schmalzbach. The meeting was at the home office and was under supervision of Mr. Eadie, comptroller. It was conducted by his assistants, Mr. Brower and Mr. Goodman, home office accountants. President Spyros Skouras and other sales executives spoke to the auditors.

PRODUCT BACKLOG UP 57% BUT RELEASES STAY SLOW

With 106 Above Previous Year in Work, Outlook Is 500 for Season

The Product Inventory

Company	Releases dated through Jan. 31		Releases dated after Jan. 31		Backlog as of Jan. 31	
	1946	1945	1946	1945	1946	1945
Columbia	19	18	4	5	21	19
MGM	16	20	0	0	22	20
Monogram	7	14	3	7	12	2
Paramount	8	11	5	4	23	22
PRC	12	15	6	9	23	1
RKO	20	14	0	1	42	23
Republic	17	17	0	0	58	29
20th Century-Fox	14	15	5	4	21	13
United Artists	14	6	5	0	21	12
Universal	20	23	5	5	24	21
Warner Bros.	11	9	1	1	22	21
TOTALS	158	162	34	36	289	183

The production boom is on.

Hollywood producers have 106 more pictures finished or in work for spring and summer release than they had this time last year, and from all indications the production output for the current season will equal the number made during the pre-war years —500 or more. However, the number of films being released at the moment is approximately the same as during the war and much below the pre-war rate.

War-time restrictions, the eight-month Hollywood strike, the shortage of essential studio personnel, who are only now returning from the services, and the extended playing-time habit acquired during the war at key city and first-run theatres are a few of the factors currently slowing down the release of new major productions.

Fewer Releases, Despite Boom in Production

To date, 158 features have been released by the 11 major companies of this season's product, 34 more are set with release dates on or after February 1, and 289 are scheduled, without dates, for the remainder of the season. This compares to the 162 pictures of the 1944-45 product season released up to January 31, last year, 36 of which were dated for release on or after February 1, and the 183 announced last January but without established release dates.

To maintain the production boom, film studios this week were working at full capacity, and had 42 pictures in various stages of shooting and editing, had started on five new pictures and had completed five. The working schedules of the companies were:

Columbia was shooting "Boston Blackie's Private Ghost," "Night Editor," "The Walls Came Tumbling Down" and "The Jolson Story."

The MGM studios were busy working on "Faithful in My Fashion," "But Not Goodbye," "Fiesta," "Three Wise Fools," "The Yearling" and "Till the Clouds Roll By."

Monogram started "Code of the Drifter," with Johnny Mack Brown.

Paramount Shooting Three; PRC Completes One

Paramount was shooting "California," "The Searching Wind" and "The Perfect Marriage."

PRC finished "Terrors on Horseback," had started a second Buster Crabbe picture and was shooting "The Devil Bat's Daughter."

At the RKO Radio studio, "Step by Step" and "Without Reservations," both Lasky productions, were completed, and "Crack-Up," "Sister Kenny," "Notorious" and "Till the End of Time" were in production.

At Republic, "Passkey to Danger" was completed, and "Rainbow Over Texas" and "Lonely Hearts Club" were shooting.

Twentieth Century-Fox this week started "Rendezvous 24" with William Gargan, and was working on "Strange Triangle," "Cluny Brown," "The Dark Corner," "Anna and the King of Siam," "The Shocking Miss Pilgrim," "Somewhere in the Night" and "Three Little Girls in Blue."

At United Artists, the studios had in production "Me and Mr. Satan," "The Strange Woman" and "The Sin of Harold Diddlebock.

Universal completed "Notorious Gentleman," started "Love Takes a Holiday," starring Joan Davis and Jack Oakie, and was shooting "Shahrazad," "The Cat Creeps," and "Design for Death."

Warners Have Four In Production

At the Warner studio, "The Sentence," with Ann Sheridan and Kent Smith was completed, while "Humoresque," "Two Guys from Milwaukee," "Beast with Five Fingers" and "Escape Me Never" were in production.

However, this increased rate of production is giving many film quarters a headache. First-run theatres in the key cities are getting such long engagements with current product that the release of the better grade product from the studios is being held up, and the only alternative, according to one sales manager, is to resume the production of a substantial number of "B" and "C" pictures which can be released directly to subsequent run theatres, but many of the major companies are disinclined to return to quantity production of lower-cost films.

On the other hand the Warner release schedule has been revised to permit additions from the company's announced $25,000,000 backlog of completed pictures as fast as market conditions allow. In making this announcement Jack Warner, vice-president in charge of production, pointed out that the public demands quality pictures and the company is enlarging its production schedule to meet its responsibilities to exhibitors and public.

Chicago Delaying Runs For N. Y. Publicity

Meanwhile, in Chicago, first-run theatres have been holding back playdates of their most important product to take advantage of the nationwide publicity given pictures as a result of their first runs in New York. Harold Stevens of the Paramount office in Chicago, explained that it is of mutual benefit to the first-run theatre as well as the distributor to hold up a major production until after it has run its course in Times Square. Mr. Stevens pointed out that local grosses benefit materially as a result of the publicity in syndicated columns and radio shows emanating from New York.

Noticably missing among the backlog of product awaiting release are pictures concerning or connected with the war. According to the latest estimates, producers have some $4,000,000 tied up in war stories which are not scheduled for early production.

EXHIBITORS MOVE FOR 'HOME RULE'



During intermission at the Theatre Owners of North and South Carolina convention: left to right, Rovy F. Branon, RKO Radio; H. H. Everett, Worth Stewart and Ernest Stellings, exhibitors, and Leon J. Bamberger, RKO Radio.

Southern Unit Plans Study of 16mm; Midwest Meeting Protests Collections

Exhibitors in two sections of the nation this week joined those organizations in the field which since the end of the war have vigorously demanded decentralization of industry policy-making and some solution of problems, present and potential, growing out of non-theatrical competition.

In Charlotte the Theatre Owners of North and South Carolina laid plans to combat a movement to impose local admission taxes and had extended debate on the possible effects of 16mm exhibition on theatre operations.

In Ohio, too, the voice was clear. The independent Theatre Owners of Ohio, meeting in Columbus, went on record against pledging the use of members' screens by "any national theatre committees," and against theatre collections.

CHARLOTTE

Protests against the tendency toward "salacious" independent roadshow films and advertising of them in the two states, and a resolution condemning the use by distributors of local checkers on percentage pictures featured the sessions of the 34th annual convention of the Theatre Owners of North and South Carolina at the Hotel Charlotte in that town Sunday and Monday of this week.

Committee to Study 16mm

An extended discussion of 16mm non-theatrical developments and their possible effect on theatre operation was referred to a special committee for further study. Plans also are being made to combat a movement started by the South Carolina Association of Mayors to levy a gross admission tax of 10 per cent on a local option basis.

Henry Reeve, president of the Texas Theatre Owners, Inc., Menard, Tex., and Nat M. Williams, president of the Southeastern Theatre Owners Association, Thomasville, Ga., addressed the convention of 468 exhibitors and other industry people.

Ben L. Strozier, Rock Hill, S. C., was named president to succeed A. F. Sams, Jr., Statesville, N. C. George Carpenter, Valdese, N. C., and J. C. Long, Charleston, S. C., were elected first and second vice-president, respectively. Mrs. Walter Griffith was re-elected secretary and treasurer.

Directors were named as follows:

P. A. Little, Sam Trincher, H. F. Kincey, H. H. Everett and H. D. Hearne, all of Charlotte, and H. R. Berry, Hartsville, S. C.; H. E. Buchanan, Hendersonville, N. C.; A. F. Sams, Jr., Statesville, N. C.; Charles Arrington, Rocky Mount, N. C.; J. B. Harvey, Clover, S. C.; Glenn Davis, Louisburg, S. C.; Roy Rowe, Burgaw, N. C.; Ben Reeves, Sparta, N. C., and George W. Parr, Lancaster, S. C.

COLUMBUS

Unanimous resolutions condemning enlargement of affiliated circuits pending a decision on the New York trust suit,, theatre collections, pledging of members' screens by national theatre committees and inclusion of foreign films in domestic blocks were approved at the 12th annual convention of the Independent Theatre Owners of Ohio Tuesday and Wednesday at the Neil House in Columbus, Ohio.

In commenting on the resolution opposing use of theatre screens "for any reason not acceptable to our members," P. J. Wood, ITO secretary, assailed "self-appointed committees" who might use "hidden propaganda" of a political nature in screen messages.

Condemns Enlarging Circuits

The resolution condemning further acquisition of theatres by affiliated circuits while the New York suit is pending said in part, "Respect for the court . . . should move the defendants voluntarily to refrain from acquisitions. . . . Failing such voluntary action the Government should petition the court for a temporary order requiring the defendants to maintain the status quo. . . . If (they) persist they will become so firmly entrenched that divestiture will be difficult or impossible."

Copies were to be sent to the attorney general, the defendants and to other exhibitor organizations.

Martin G. Smith, president, and other members of the board were reelected. S. W. Huss, Jr., is vice-president, Leo Kessler is treasurer and Mr. Wood is secretary.

Heated discussion of the problem of 16mm competition ended with instructions to the delegates that the state safety laws covering motion picture exhibition applied equally to 16mm and 35mm and that all exhibitions of 16mm shows in inadequate spaces such as converted stores or halls should be reported to the proper officials.

Leon Bamberger of RKO, Abram Myers, general counsel for Allied, and David Palfreyman of the Motion Picture Association of America addressed the meeting Wednesday.

The convention went on record as "being totally opposed to collections being taken from our patrons seeking diversion."

The resolution seeking separate sale of foreign pictures included a statement that "there is no objection to foreign made pictures as such," but that such films should not be included in blocks of American made pictures. The resolution was advanced because of anticipation of greater release of foreign productions in the American film market.

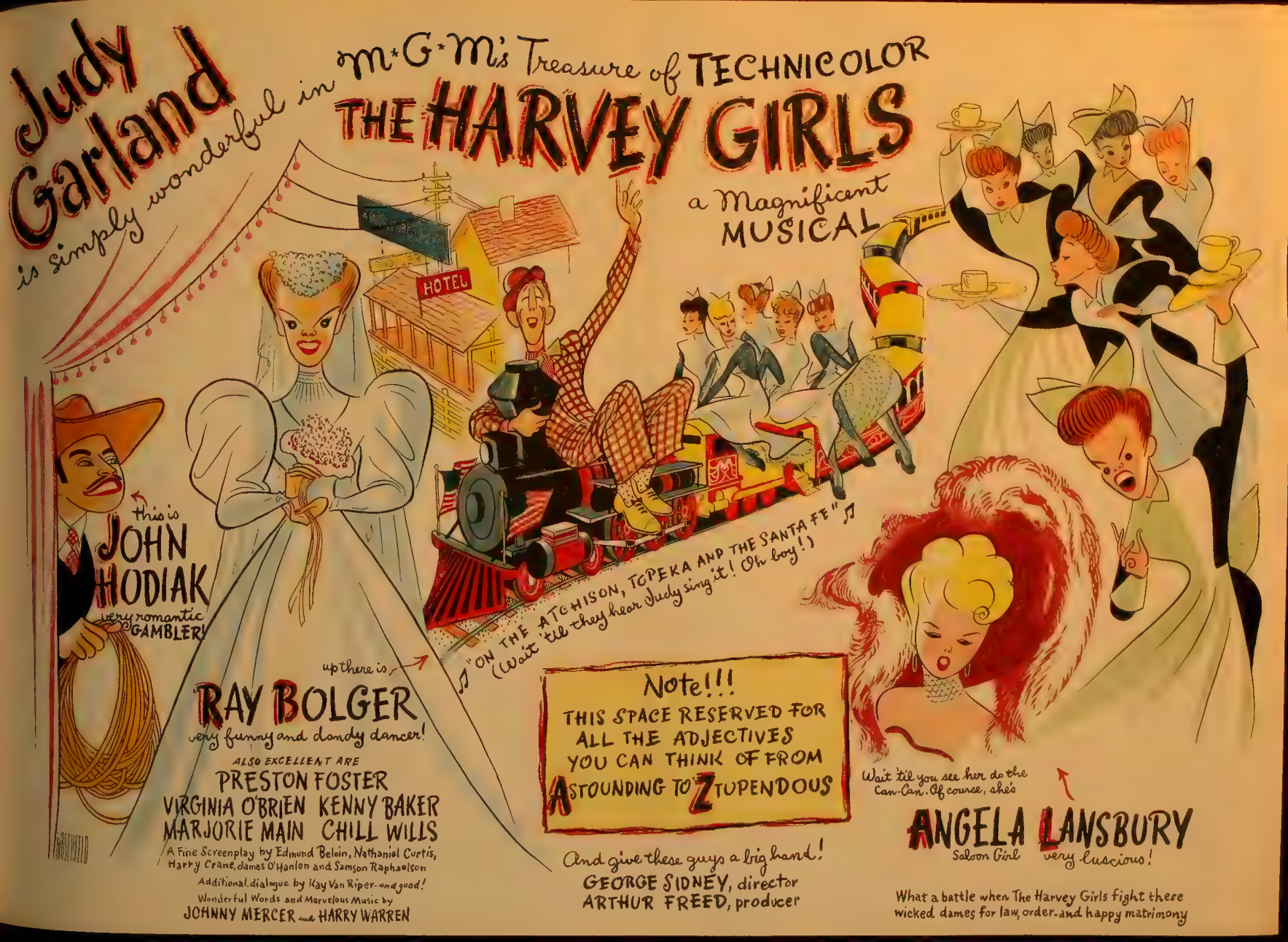
Discussion Wednesday was had concerning possible appeal from the present drastic state labor laws which include such provisions as one which bars women from selling tickets after 10 P.M.

The meeting was attended by 130 delegates representing 200 theatres.

Ohio Censorship Fees Increase Over 1944

Ohio censorship fees for 1945 were $218,417.75, compared with $209,361.80 reported for 1944. Receipts for 1943 totaled $172,995.90. The 1945 collection of the three per cent excise admission tax was $2,484,250.18, as against $2,545,583 in 1944 and $2,175,795.86 in 1943.




Judy Garland
is simply wonderful in
M·G·M's Treasure of TECHNICOLOR
THE HARVEY GIRLS
a Magnificent MUSICAL
HOTEL
this is JOHN HODIAK
very romantic GAMBLER!
up there is
RAY BOLGER
very funny and dandy dancer!
ALSO EXCELLENT ARE
PRESTON FOSTER
VIRGINIA O'BRIEN KENNY BAKER
MARJORIE MAIN CHILL WILLS
A Fine Screenplay by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson
Additional dialogue by Kay Van Riper - and good!
Wonderful Words and Marvelous Music by
JOHNNY MERCER and HARRY WARREN
♫ "ON THE ATCHISON, TOPEKA AND THE SANTA FE" ♫
(Wait 'til they hear Judy sing it! Oh boy!)
Note!!!
THIS SPACE RESERVED FOR
ALL THE ADJECTIVES
YOU CAN THINK OF FROM
ASTOUNDING TO ZTUPENDOUS
And give these guys a big hand!
GEORGE SIDNEY, director
ARTHUR FREED, producer
Wait 'til you see her do the Can-Can. Of course, she's
ANGELA LANSBURY
Saloon Girl very luscious!
What a battle when The Harvey Girls fight these wicked dames for law, order - and happy matrimony



"We Harvey Girls have a dish for your patrons that'll make them call for extra helpings. Be prepared!"



The drive with a heart! MARCH OF DIMES (Jan. 24-30)

COURT STUDIES GOVERNMENT PLEA TO CHANGE INDUSTRY

Wright Urges Divorcement; Says Less Relief Would Not Suffice

The future pattern of motion picture exhibition and distribution rests in the hands of the three judges of the Federal statutory court who heard the case of the U. S. vs Paramount Pictures, Inc., et al., through 20 days of trial and three days of oral arguments in the U. S. District Court House in New York's Foley Square.

The disposition of this eight-year litigation became the responsibility of Circuit Judge Augustus Noble Hand and District Judges Henry Warren Goddard and John Bright at 3:45 last Thursday afternoon, January 17, when Robert L. Wright, Assistant U. S. Attorney General, concluded oral arguments for the Government.

Major Trade Practices Come Under Attack

The sweeping nature of the demands by the Department of Justice were indicated in Mr. Wright's summation. If the Court allows the full measure of relief asked by the Government it will:

1. Separate all theatre interests from the distribution holdings of Paramount, Loew's, Inc., 20th Century-Fox, RKO Radio Pictures, and Warner Brothers.

2. Enjoin Columbia, Universal and United Artists from engaging in activity calculated to discriminate against independent exhibitors.

3. Prohibit any of the defendants from acquiring theatre interests in the future.

4. Invalidate any agreement with an exhibitor for clearance over another exhibitor, and prohibit all such understandings in the future.

5. Abolish all contractual or tacit agreements on minimum exhibition prices or restrictions on operating policies of any theatres.

6. Order the licensing of pictures singly or in groups, solely at the option of the buyer, with all exhibitors provided an equal opportunity to purchase.

7. Prohibit license deals of more than one year in duration.

It was indicated that there was little likelihood, however, that the court would order such a modification of the industry. At one point in the arguments Judge Hand advised Mr. Wright it was his impression that divorcement of affiliated theatres was "an extremely drastic remedy that I should think was extremely unlikely that this court will give." The senior judge earlier had advised counsel for Columbia that he had not seen too much evidence of a case against that company, United Artists and Universal.

Mr. Wright, however, continued to press for full-scale relief on a national basis. Under close questioning from the bench, he declined to state that an adequate measure of the Government's demands would be met by the dissolution of "local monopolies" specifically charged during the trial. He insisted that such "sore spots" were merely symptoms of a national monopoly and conspiracy and pushed for court consideration of industry-wide revision.

SEES FEW FRIENDS LEFT FOR CONSENT DECREE

The major distributors are the only remaining friends of the Consent Decree entered in 1940 in the Federal anti-trust case, Robert L. Wright, Assistant U. S. Attorney General, charged last Thursday in his oral argument before the U. S. District Court in New York. He said the Government agreed to the document on a "temporary and tentative" basis, and that its hopes for negotiated abatement of trade "abuses" had died. He maintained that exhibitors generally were dissatisfied with operation under the Decree. The court, by stipulation from counsel, extended the terms of the arbitration appeals board until further notice.

Sees "Local Monopolies" Merely as Symptoms

"You don't seem to be interested in these (local) situations at all," Judge Hand remarked at one point. Mr. Wright protested that he was very much interested in them in their relation to "the whole picture." He maintained, however, that limitation of relief to those situations would not produce a competitive market. He indicated the same viewpoint concerning enjoinders against cross-licensing, clearance and price-fixing if the distributor-exhibitor setup was permitted to continue.

Minimum admission price provisions in license agreements drew continued criticism from Mr. Wright. He charged that control of prices by the distributors in concert with their theatre affiliates and with each other was used to perpetuate a monopoly, and that it constituted a price-fixing scheme in open violation of the Sherman Act. He asked that distributors be permitted no voice in admission prices charged by any theatres.

No suggestions were advanced for a substitute for the system the Government sought to abolish. Asked about it by Judge Hand, Mr. Wright reminded the court, with a polite sharpness, that the Government was under no such obligation; that it was the function of the Department of Justice to enforce the laws and he duty of the courts to interpret them. He argued that all "unlawful combinations" should be broken up without responsibility for the future existence of the pieces.

Mr. Wright, in his exposition of what he considered violations, did hint at his understanding of how the remodeled industry might operate. He said that divorcement would provide an open field where distributors would be free to act as distributors without theatre instruments to "discriminate" against independent exhibitors, that injunctions against other practices under attack would not provide adequate relief as long as theatres remained integrated with distribution.

Says Copyright Laws no Excuse for Clearance

Clearance he charged to be illegal of itself. He termed it one of the chief instruments used to sustain a monopoly, and held that it could not be excused under the provisions of the copyright laws. He explained that it would be legal for a distributor to sell Theatre B a film to be played on a date any given number of days behind Theatre A, but that it was illegal for the distributor and Theatre A to agree on the number of days before the film would become available to Theatre B.

Block booking was defended by Edward C. Raftery as counsel for Universal. He declared that in the majority of instances the company could not sell its full lineup of product, maintaining that it sold whatever number of pictures the exhibitor wanted to buy. He attacked "blind selling" as a term with no trade significance, insisting that exhibitors generally bought trade names instead of individual pictures. He pointed to the scant attendance at trade shows as indicating exhibitors were not interested in viewing the product in advance. He said opposition to block booking came chiefly from groups outside the trade.

Charges Government Wants "Auction Block" Sales

Striking at the Government's position on block booking, Mr. Raftery charged that Mr. Wright wanted to put films on the motion block. He suggested the independent would be at a greater disadvantage under that system; that the bigger houses would take the best product from all companies.

Also counsel for United Artists, Mr. Raftery described it as the most completely "dependent" company in the business. He outlined the single-picture sales policy, defended the company's franchise deals with certain affiliated theatres, and insisted that UA was not properly joined as a defendant.

"All we have done is sell pictures," he concluded in speaking for both companies. "If that is a crime, then we are guilty."

STRUGGLE ON TAX CUT EXPECTED

President in Warning as House Bill Asks Slash in Excise Levies

Excise taxes, including admission levies, may be the center of a sharp dispute in Congress. On the heels of a bill introduced into the House by Representative Harold Knutson of Minnesota calling for the cutting back of all excise taxes to their prewar level, President Truman, in his annual message to Congress this week declared that he could not recommend tax relief "in the light of existing economic conditions and prospects."

Warning Congress against "ill-advised" reductions, Mr. Truman forecast in his budget message a sharp decline in admission taxes for 1946-47.

Treasury Forecasts Drop

The Treasury Department estimated that admissions from amusements other than cabarets and roof gardens would total approximately $300,800,000 for the present fiscal year, against $300,588,876 collected in 1945, but would drop to $255,000,000 in 1947, a difference of $45,000,000.

Federal income from other film sources also will decline, it was estimated. Return from the rental of Government films, which amounted to $80,358 in 1945, is expected to drop to $50,000 this year and be entirely wiped out in 1947, while revenue from the sale of Government films will fall from $123,965 in 1945 to $65,000 this year and to $60,000 in 1947.

Other film items of importance to the industry were also included in the message.

The inch-thick budget message contained no statements on the operation of the State Department's new international information service, of great importance to the industry, but it was estimated that the service would cost the department $1,000,000 a week, or beween $50,000,000 and $55,000,000 annually. The legislation authorizing the operation of the service has not yet been passed by Congress and detailed estimates will be withheld until such legislation is passed.

Film Building Study Fund

Nor was there any estimate made for the new motion picture building planned by the Library of Congress, but a fund of $12,795 is to be provided for preliminary investigations.

The cost of operating the National Archives will cost $1,211,00 in 1947, it was shown, against $913,934 for the current year. Of these funds, $268,038 is earmarked for preservation of motion picture and other records.

The Office of Education's film activities were budgeted at $945,000, while the film activities of the Department of Agriculture were budgeted at $58,296.

HOW TREASURY SEES TAX REVENUE CURVE

The Treasury Department, according to President Truman's budget message to Congress, forecasts a sharp reduction in revenue from amusements taxes. If the forecast is fulfilled it would mean the first break in the steady increase in such revenue since 1942. The record, excluding revenue from cabarets and roof gardens:

1942	$128,383,213
1943	149,400,889
1944	269,506,590
1945	300,588,876
1946	300,800,000 (est.)
1947	255,000,000 (est.)

Estimates for the War and Navy Departments were withheld from the budget and will be submitted in the spring. Accordingly, no figures were made available on these departments' motion picture operation.

A fund of $1,900,000 is recommended for the antitrust division of the Department of Justice, an increase of $200,000 over the current year.

Despite growing Congressional opposition to the plan, the President recommended ratification of the $3,570,000,000 loan to England so that country could avoid discriminatory trade agreements against U. S. motion pictures and other export commodities.

The President declared that the economic prosperity of the United States and the whole world was best served by the elimination of artificial barriers to international trade "whether in the form of unreasonable tariff preferences, commercial quotas, embargoes or the restrictive practices of cartels."

Twentieth Century-Fox in Suit Against Georgia Tax

Improper construction of the Georgia income statute by M. E. Thompson, state revenue commissioner, was charged in a suit filed in Fulton Superior Court by Twentieth Century-Fox. The company charges that the commissioner is erreoneously attempting to collect back taxes amounting to about $15,000, allegedly due the state. The company states in the suit that the Georgia income tax law does not levy taxes on income earned outside the state, that Georgia activities of the corporation are concerned only with distribution of film produced elsewhere, and that the commissioner's estimate of taxes due is not based on proper construction of the law.

New Theatre Tax Plans Proposed In Three Cities

Throughout the country local governments continue to eye the motion picture theatre as a possible source of revenue.

In Milwaukee, the city's committee on taxation has asked for data covering income tax returns and assets of theatres for the last three years, with a view to setting up a graduated scale of license fees for theatres which now pay a flat license fee of $30 annually.

The city council in Providence, R. I., has before it the recommendation of its special committee on new revenues to establish an amusements tax which would bring $200,000 in revenue annually. Rhode Island towns and cities are permitted to levy a tax of a penny on every dime over 50 cents admission charge under an enabling act passed by the state legislature in 1932.

A three cent amusement tax on admission tickets may be assessed in San Mateo, Cal., to help defray the increased cost of municipal government operation, according to Mayor Claude Hirschey, who said such a possibility was under consideration.

Meanwhile, the proposed bracket plan for collecting Missouri's two per cent sales tax, which would apply to theatre tickets, has been declared unconstitutional in an opinion given by the state attorney general's office. The opinion holds that the plan is illegal because it establishes arbitrary classifications and does not provide for uniform collections. A bill to put into effect this plan has already passed the Missouri House of Representatives.

Court Rules Yes and No On Gene Autry Contract

Gene Autry, singing cowboy star, won and lost last week in his contract fight with Republic. He won when the Los Angeles court held that his seven-year contract, signed in 1938, was no longer binding, due to the state law limiting contracts to seven years. Republic had contended that the contract had three years to run since Mr. Autry was in the army that length of time. The star lost when the court held that an agreement which he signed in 1942 was still valid. This contract calls for eight pictures in one year at $15,000 a picture.

Disney Financial Report Shows $350,532 Net

Walt Disney Productions issued its annual financial report this week for the fiscal year ended September 29, 1945. The report showed a net income of $350,532, after provision of $90,000 for income taxes. This compares with a net of $486,287, after all charges, for the previous year. Current and working assets exceeded current liabilities by $3,892,599.

M·G·M
TRADE SHOWS!




Wallace BEERY · Margaret O'BRIEN

in

"BAD BASCOMB"





William POWELL · Esther WILLIAMS · Angela LANSBURY

in

"THE HOODLUM SAINT"

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 2/4	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 2/4	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 2/4	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 2/4	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 2/4	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 2/4	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 2/4	7 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 2/4	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 2/4	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 2/4	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 2/4	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	MON. 2/4	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 2/4	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 2/4	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	MON. 2/4	1 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 2/4	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 2/4	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 2/4	1 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 2/4	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 2/4	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 2/4	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 2/4	"Bad Bascomb" 10 A.M. "Hoodlum Saint" 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	MON. 2/4	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 2/4	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 2/4	1 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 2/4	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 2/4	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 2/4	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 2/4	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 2/4	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	MON. 2/4	1 P.M.

Rose Sees Ending Of British Quota For Distributors

Great Britain will probably remove its distributors' quota, so that American film companies will not be obliged to produce there, in the opinion of David Rose, managing director in Great Britain for Paramount. Mr. Rose was in New York this week on his 25th trip since the war's beginning, and will go to Hollywood next week to discuss with studio executives a plan to establish again a British producing organization for Paramount.

Great Britain probably will not again block remittances to this country, Mr. Rose said. "I don't think they would be wise to make any more restrictive legislation because there might be repercussions in the world market" he added.

The British have "a good chance" to capture some of the American market in the near future, Mr. Rose said.

Cites Need for Exchange

The distributors' quota will probably be abandoned, he predicted, because the "important thing now is for Britain to create some foreign exchange; so that it is advisable for all British production to be in the hands of the British." Additionally, he noted there is so much British production scheduled now there is no room for additional pictures to be made by British companies. The purpose of the distributors' quota, he recalled, was "simply to preserve the British film industry."

British pictures are having a "tremendous" reception in Great Britain, and the Empire, according to the Paramount executive. The Government there is releasing studios now, and April 1 is the deadline for their return to private hands. Priorities for equipment are now being given the studio owners, he said.

Paramount, in planning its English production, will concentrate on "international attractions" even as to the British, Mr. Rose said. It will endeavor to import American stars, directors, writers, and producers, although technicians and the greater part of the casts will be British.

Asks Interchange of Talent

Mr. Rose expressed his hope for a greater exchange, not only of talent, but also of technicians. He added that British boxoffice attractions such as James Mason would, in his opinion, prove equally attractive in this country.

The first picture Paramount will make in England will be "The Crying Sisters," the script of which Mr. Rose carried with him on his last return to England, but was prevented from making into a picture because he was unable to obtain studio space. On the trip to Hollywood, the complete American composition of the Paramount British organization will, he hopes, be chosen.



DAVID ROSE

Newsreel Group Asks Exemption

An official request for anti-trust clearance for a post-war united newsreel has been received in Washington, D. C., by John Begg, motion picture chief of the State Department's new International Information Service. The request was sent to Mr. Begg for transmission to the Department of Justice.

Anti-trust clearance for the project is not unlikely, some informed sources of the nation's capital predicted, in view of the State Department's support and the fact that such clearance was granted for the wartime united newsreel. Mr. Begg pointed out that nothing could be settled until Congress decided upon funds for the organization, which it has been asked to do by President Truman.

Meanwhile, United Newsreel International, Inc., has been incorporated at Albany, N. Y., to produce motion pictures, music and sounds. Authorized capital stock is $5,000 at $100 per share. Incorporators are: Francis S. Harmon, Walton C. Ament and Michael D. Clofine.

McClintic Wins Judgment In "Letty Lynton" Case

Guthrie McClintic, theatrical producer, on Monday was granted a judgment for 50 per cent of the recovery in the infringement action brought by Edward Sheldon and Margaret Ayer Barnes, authors of the play, "Dishonored Lady," against MGM. The circuit court of appeals in Albany, N. Y., unanimously affirmed a judgment in Mr. McClintick's favor. "Dishonored Lady" which was produced by Mr. McClintick, won a settlement of $150,000 to the authors from MGM in a plagiarism suit, and the producer filed a suit against the authors to collect 50 per cent on the grounds that he had a half interest in the motion picture rights and thereby was entitled to receive half of the settlement.

Optimism Felt As 1946 Dimes Drive Opens

The theatres of the nation again rolled up their sleeves for a worthy cause as the 1946 March of Dimes officially opened this Thursday, with leaders of the industry expressing confidence as to its success. The number of theatres that had already pledged by last week were, in some states, greater than in 1945.

Radio spot announcements mentioning the campaign, which is to run through January 30, were sent to all radio stations throughout the nation by Howard J. London, radio director of the National Foundation of Infantile Paralysis.

Secretary of State James F. Byrnes, in London attending the UNO meetings, issued the following statement:

"The annual March of Dimes to me has a personal significance, because it reminds me of our great and beloved late leader, Franklin Delano Roosevelt, who found time and strength amid the tasks of world leadership to help others who suffered from the crippling disease against which he fought so valiantly.

"He would be shocked and distressed, as we are, to learn that in the three-year period just ended a larger total of poliomyelitis cases has been recorded than had ever previously been reported in this country for any five-year period."

Earlier, it was emphasized by the industry's national committee that despite the raw stock situation making it necessary to move conservatively in ordering the drive appeal trailers, every theatre which pledged to participate in the drive would have a trailer. Prints were rushed to all those National Screen branches which asked for an additional supply.

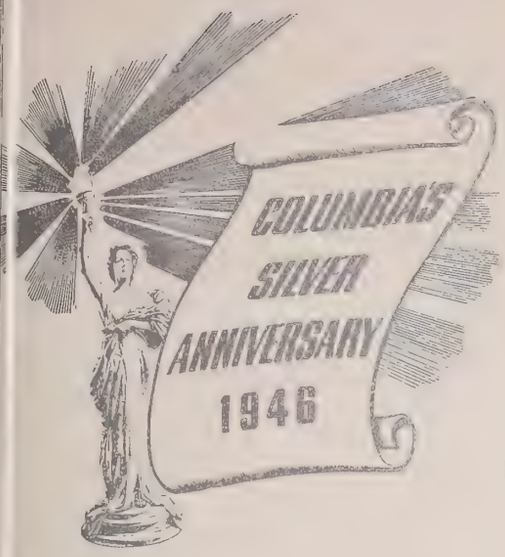
The New York committee has erected a 35-foot ferris wheel on the Statue of Liberty site in Times Square. The wheel is decorated with replicas of the new Roosevelt dime and will remain in operation for the duration of the drive.

Republic Purchases Four Sheffield Franchises

Republic has purchased from J. T. Sheffield, Seattle, four Republic franchises in territories served by the Seattle, Portland, Salt Lake City and Denver branches, it has been announced. James R. Grainger, Republic executive vice-president, reported that the personnel in the Sheffield-Republic exchange offices would remain intact.

Monogram Promotes Two

Morey Goldstein, Monogram general sales manager, announced this week the promotion of Arthur Greenblatt from central division manager to eastern sales manager, and of Nat Furst to the position of New England district manager. Mr. Furst will remain in charge of the New York branch.



Announcing

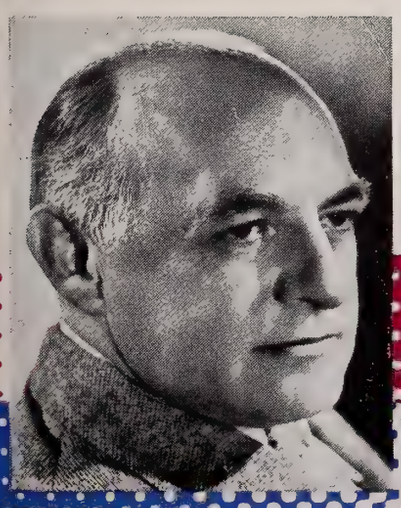
THE

PLAYDATE JUBILEE

celebrating

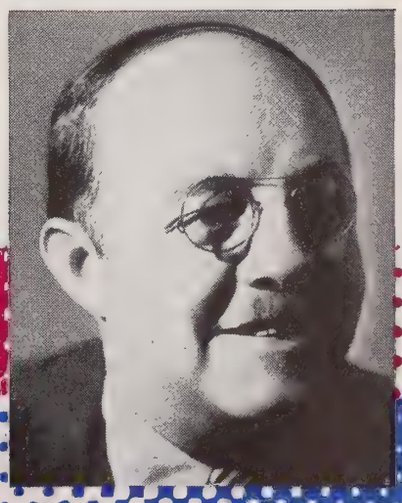
COLUMBIA'S SILVER ANNIVERSARY

January 15th — June 27th



HARRY COHN
President

JACK COHN
Executive Vice-President



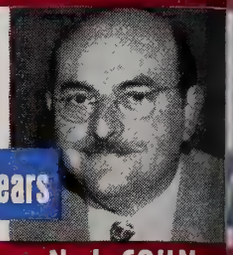
The EXECUTIVE MANPOWER BEHIND THE JUBILEE

Louis Astor
Vincent Borrelli
Maurice Grad
Rube Jackter
George Josephs
H. C. Kaufman
A. Montague
Seth Raisler
Louis Weinberg



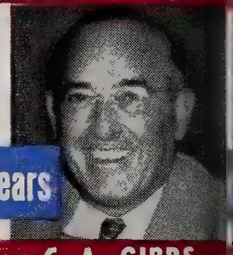
15 Years

TOM BALDWIN
Kansas City
Branch Mgr.



22 Years

N. J. COHN
New York
Division Mgr.



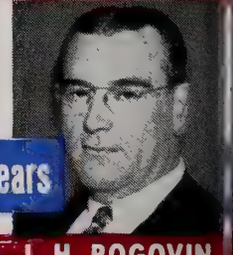
13 Years

C. A. GIBBS
Oklahoma City
Branch Mgr.



15 Years

A. H. LEVY
Pittsburgh
Branch Mgr.



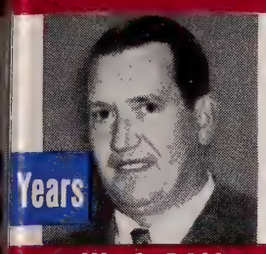
22 Years

I. H. ROGOVIN
New England
Division Mgr.

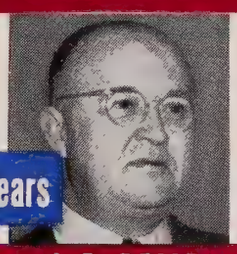


19 Years

L. E. TILLMAN
San Francisco
Branch Mgr.



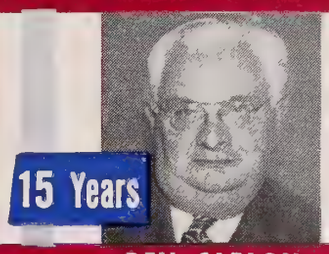
W. C. BALL
Los Angeles
Branch Mgr.



J. R. BEALE
Portland
Branch Mgr.



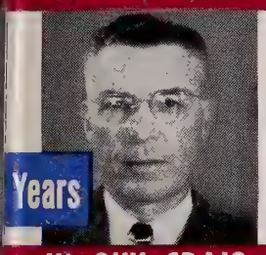
H. C. BISSELL
Albany
Branch Mgr.



BEN CAPLON
Washington
Branch Mgr.



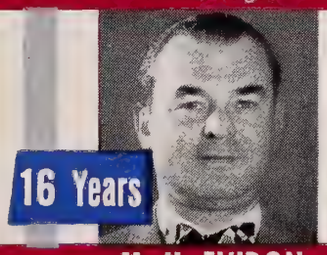
H. J. CHAPMAN
Minneapolis
Branch Mgr.



W. GUY CRAIG
Indianapolis
Branch Mgr.



H. DUVALL
New Orleans
Branch Mgr.



M. H. EVIDON
Des Moines
Branch Mgr.



PHIL FOX
Buffalo
Branch Mgr.



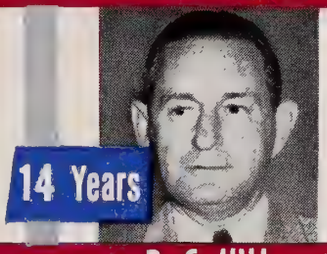
S. A. GALANTY
Mid-Eastern
Division Mgr.



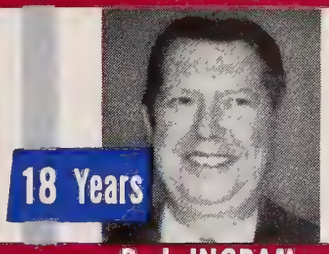
JOSEPH GINS
Detroit
Branch Mgr.



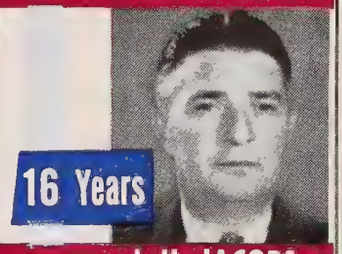
C. D. HILL
St. Louis
Branch Mgr.



R. C. HILL
Denver-Salt Lake
Supervisor



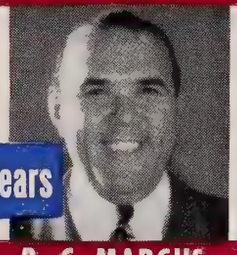
R. J. INGRAM
Southeastern
Division Mgr.



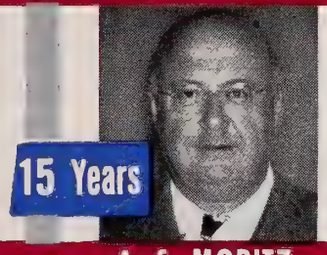
J. H. JACOBS
Omaha
Branch Mgr.



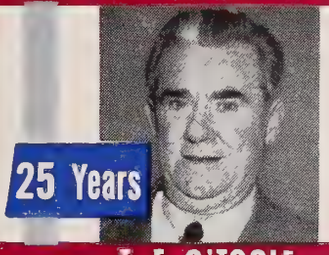
B. J. LOURIE
Chicago
Branch Mgr.



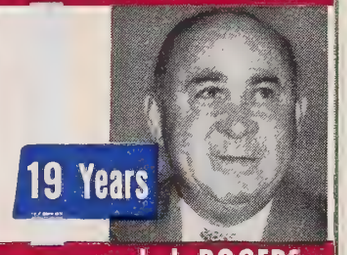
B. C. MARCUS
Mid-Western
Division Mgr.



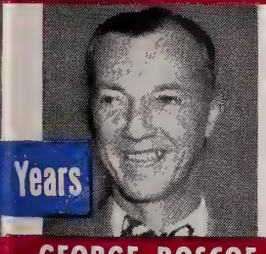
A. S. MORITZ
Cincinnati
Branch Mgr.



T. F. O'TOOLE
New Haven
Branch Mgr.



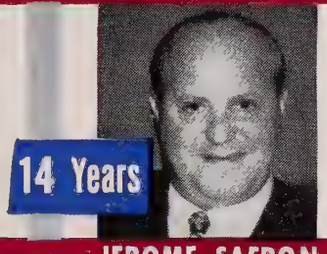
J. J. ROGERS
Memphis
Branch Mgr.



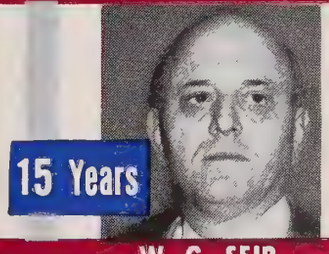
GEORGE ROSCOE
Charlotte
Branch Mgr.



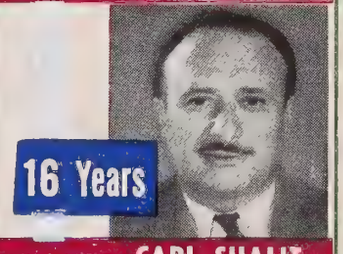
O. J. RUBY
Milwaukee
Branch Mgr.



JEROME SAFRON
Western
Division Mgr.



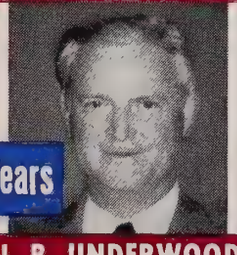
W. G. SEIB
Salt Lake City
Branch Mgr.



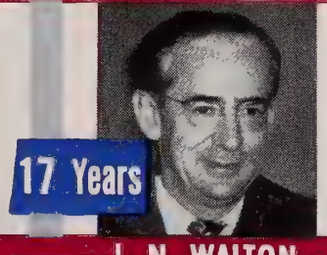
CARL SHALIT
Central
Division Mgr.



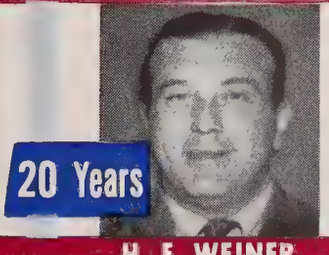
SAUL TRAUNER
New York
Branch Mgr.



J. B. UNDERWOOD
Southwestern
Division Mgr.



L. N. WALTON
Seattle
Branch Mgr.



H. E. WEINER
Eastern Pa. & Southern
N. J. Div. Mgr.



LESTER ZUCKER
Cleveland
Branch Mgr.

The years specified represent the time these men have been associated with the distribution of Columbia Pictures.

Celebrate THE PLAYDATE JUBILEE

with this carnival of popular attractions!



All in fun and fun for all!

SHE WOULDN'T SAY YES starring ROSALIND RUSSELL · LEE BOW

Greatest of all family comedies!

KISS and TELL starring SHIRLEY TEMPLE

Gay, girl-whirling musical!

TARS and SPARS

starring ALFRED DRAKE · JANET BLAIR · MARC PLATT

Hilarious down-to-mirth comedy!

PARDON MY PAST starring FRED MacMURRAY, with Marguerite Chapman


Spectacular TECHNICOLOR love and adventure!
THE BANDIT OF SHERWOOD FOREST starring CORNEL WILDE
in TECHNICOLOR
Suspense-filled romance and intrigue!
PERILOUS HOLIDAY starring PAT O'BRIEN, with RUTH WARRICK
Thrill-crackling TECHNICOLOR action!
RENEGADES with Evelyn Keyes · Willard Parker · Larry Parks
in TECHNICOLOR
Sensational dramatic romance!
GILDA starring RITA HAYWORTH, with GLENN FORD

The officers, directors, and the thousands of Columbia personnel at home . . . and in the far-flung places beyond the seas, where, too, Columbia's banner is held high . . . express their thanks and appreciation to exhibitors, who, by their support and cooperation, have made this 25th Anniversary possible . . . have given it the importance we have hoped for . . . and have marked it as a momentous year in the history of Columbia Pictures Corporation.

Rank to Release French Product

London Bureau

J. Arthur Rank will distribute French films in England. Announcing the deal last week, Mr. Rank indicated that six French productions would be distributed through Eagle-Lion and General Film Distributors, shown through either the Odeon or Gaumont-British circuits and offered to independent exhibitors.

The distribution deal will be open to all French producers and not restricted to any individual or group.

All the films will be dubbed in English. First two subjects are Jean Cocteau's "Love Eternal" and "Symphonie Fantastique," the life story of the composer Berlioz.

E. T. Carr, managing director of Eagle-Lion, estimated that 60 or 70 films might be produced in France during 1946, but he doubted whether more than a dozen of them would be suitable for dubbing and exhibition here.

Charged Goldman Interfered With Philadelphia Deal

Frank Blum and his wife, Sara, owners of a theatre in Germantown, Pa., and Stonehurst, both suburbs of Philadelphia, have filed suit for $100,000 damages in U. S. District Court against the William Goldman Theatres, Inc., Philadelphia, over that company's purchase of the 69th St. Theatre building.

The plaintiffs seek to upset the sale negotiated last month with the trustees of the Patrick J. Lawler estate by the Goldman interests, contending they had an agreement to buy the properties for $50,000 cash and take over a $603,500 first mortgage. They allege that Goldman, president of the concern bearing his name, induced the trustees to "cancel" the agreement and sell to him for $75,000 plus the mortgage. They ask an injunction against re-sale, and a court order to convey the property to them.

Montana Suit Reported Halted by Settlement

Dismissal of the $480,000 anti-trust suit in Butte, Mont., was reported to be the result of an out-of-court settlement involving an undisclosed figure. The Park-Butte Theatres Company sued the major distributors and several theatre circuits last February, charging conspiracy to deprive the plaintiff of product.

PRC Studio Begins Wide Rebuilding

The PRC Studio in Hollywood has begun extensive rebuilding and renovation, it was reported this week. The first construction job will be on the executive offices on Santa Monica Boulevard, with plans already drawn to embrace the whole studio.

U. S. and Rank Compete for United Nations' Attention

Howard Dietz, vice-president of Loew's, Inc., is in London working at setting up an impartial international booking procedure to assure delegates to the United Nations Conference of screen fare from all Allied countries.

Mr. Dietz, who was a member of the industry's committee operating the United Nations theatre at the San Francisco conference, is working in conjunction with Fayette W. Allport, European manager of the Motion Picture Association of America.

As the situation now stands two theatres, instead of one, are being used for the special screenings. British product only is being shown in J. Arthur Rank's Odeon theatre on Tuesdays, Thursdays and Saturdays. American product is being screened on alternate nights at Paramount's Plaza theatre. The first American film shown at the theatre was Paramount's "Road to Utopia."

A statement from the Motion Picture Association of America declared that Mr. Rank had refused "despite representations from American distributors" to screen pictures from America, Russia or any of the other Allied countries. "This upsurgance of British nationalism is in sharp contrast with the procedure at the United Nations theatre at San Francisco when the opening program on April 28, as a courtesy to our British allies, was 'The Silver Fleet,' top recommendation of the British Information Service," stated the Motion Picture Association.



Keystone

Senators Vandenberg and Townsend view "Caesar and Cleopatra" at London Odeon.

O'Donnell Lists Committee For Variety Convention

R. J. O'Donnell, national chief barker of the Variety Clubs, has announced the general committee members for the tenth annual convention of the clubs, which will be held at the Hotel Astor, New York, May 16-18. They are Mr. O'Donnell and John H. Harris, executive chairmen; Charles E. Lewis, assistant executive chairman, and the following committee members: Barney Balaban, Nate J. Blumberg, Harry Brandt, Samuel Broidy, Jack Cohn, Thomas J. Connors, George Dembow, Ned Depinet, Si Fabian, Leonard Goldenson, James R. Grainger, W. Ray Johnston, Ben Kalmenson, Harry Kalmine, J. J. Maloney, Abe Montague, Richard Owen, N. Peter Rathvon, Charles M. Reagan, Herman Robbins, William F. Rodgers, A. K. Rowswell, E. M. Saunders, Jr., Nicholas M. Schenck, William A. Scully, Gradwell Sears, Spyros Skouras, Harry Thomas, Joseph Unger and Herbert J. Yates.

Enlarges Alabama House

David R. Regan, owner of the Roxy theatre, Selma, Ala., has purchased an adjoining building and has doubled the size of the Roxy. The enlarged house has been redecorated.

American Films Maintain Hold in Finland

American motion pictures are maintaining their popularity in Finland. According to a report published in the *Foreign Commerce Weekly,* during the year ended July 31, 1945, 52 per cent of films shown in Finland were produced in the United States. Approximately 1,340 American film programs were exhibited.

Second in number were Finnish films, with 415 programs. About 35 per cent of the box office receipts of the Finnish theatres comes from native films. Sweden, Germany and France were third, fourth and fifth, respectively, in terms of showings for the period.

United States imports during the prewar years usually accounted for 55 per cent of the total. During the war years, however, our imports were resticted to 75 pictures annually, and only about 50 of these could be shown because of the limited number of theatres.

The importation of German films was practically unrestricted during the war, but did not reach a high figure, the magazine points out.

There are now 446 theatres in Finland, having a seating capacity of 129,630. It is estimated that there are 30,000,000 admissions annually.

Foreign Market Re-Entry Slow; Many Curbs

The industry's re-entry into its foreign markets is a week by week progress, with almost every week seeing new stumbling blocks. This week the block comes in the form of the news that Poland has nationalized her film industry and that Holland's Bioscoop Bond has delayed licensing the first product to be sent into the country by the Motion Picture Export Association.

The Polish Government has nationalized all basic industries employing more than 50 persons on a single shift and, according to industry circles in New York, the nationalization apparently applies to film.

American companies have not yet been permitted to open offices in Poland nor have they been able to secure licenses to import films into the country.

It has, however, been reported that the State Department's Office of Information and Culture has established a mission in Poland and will aid the industry in obtaining entry.

The State Department also came to the aid of the industry in the Dutch situation and has instructed Ambassador Stanley K. Hornbeck to protest to the Netherlands Government against the barring of pictures of five American companies.

Since it was the Bioscoop Bond, an exhibitor organization, which did the banning, the Government has evidently invested trade associations with the authority to issue import licenses. The State Department protested the ban on the grounds that this was incongruous, that international relationship should not be subject to private control.

20th-Fox Representative Expelled from Lebanon

The Associated Press reported January 18 that Albert Leonard, district supervisor for Twentieth Century-Fox in the Middle East, had been expelled from Lebanon. No details of the expulsion had reached the home office late this week, Murray Silverstone, 20th-Fox International president, reported. Because of censorship a full story could not be cabled from Lebanon. Mr. Silverstone said he was trying to contact Mr. Leonard at Cairo.

Data on Agfa Plant Made Available

The Department of Commerce has published and will distribute a 55-page report on the film production and methods of the Agfa plant at Wolfen, Germany. The report is a summarization of the investigations made by the U. S. technical information mission which also investigated other aspects of German production, including a new color system.

Box Office Champions for The Month of December

AND THEN THERE WERE NONE
(Twentieth Century-Fox)

Produced and directed by Rene Clair. Screenplay by Dudley Nichols from the novel by Agatha Christie. Director of photography, Lucien Andriot. Music director, Charles Previn. Cast: Barry Fitzgerald, Walter Huston, Louis Hayward, Roland Young, June Duprez, Sir C. Aubrey Smith, Judith Anderson. Release date, November, 1945.

BELLS OF ST. MARY'S
(RKO Radio)

Produced and directed by Leo McCarey. Screenplay by Dudley Nichols. Story by Leo McCarey. Director of photography, George Barnes. Music score by Robert Emmett Dolan. Cast: Bing Crosby, Ingrid Bergman, Henry Travers, William Gargan, Ruth Donnelly. Release date, December 25, 1945.

CAPTAIN KIDD
(United Artists)

Produced by Benedict Bogeaus. Directed by Rowland V. Lee. Original story by Robert N. Lee. Screenplay by Norman Reilly Raine. Director of photography, Archie Stout. Cast: Charles Laughton, Randolph Scott, Barbara Britton, Reginald Owen, John Carradine. Release date, August 24, 1945.

CONFIDENTIAL AGENT
(Warner Brothers)

Produced by Robert Buckner. Directed by Herman Shumlin. Screenplay by Robert Buckner from a novel by Graham Greene. Music by Franz Waxman. Photographed by James Wong Howe. Musical director, Leo F. Forbstein. Cast: Charles Boyer, Lauren Bacall, Katina Paxinou, Peter Lorre, Victor Francen, George Coulouris. Release date, November 10, 1945.

FALLEN ANGEL
(Twentieth Century-Fox)

Produced and directed by Otto Preminger. Screenplay by Harry Kleiner, based on the novel by Marty Holland. Director of photography, Joseph La Shelle. Musical direction, Emil Newman. Cast: Alice Faye, Dana Andrews, Linda Darnell, Charles Bickford, Anne Revere, Bruce Cabot. Release date, December, 1945.

SAN ANTONIO
(Warner Brothers)

Produced by Robert Buckner. Directed by David Butler. Original screenplay by Alan LeMay and W. R. Burnett. Music by Max Steiner. Photographed by Bert Glennon. Technicolor director, Natalie Kalmus. Musical director, Leo F. Forbstein. Cast: Errol Flynn, Alexis Smith, S. Z. Sakall, Victor Francen, Florence Bates. Release date, December 29, 1945.

Rank Buys Interest in Ten Ireland Theatres

J. Arthur Rank has acquired a substantial interest in 10 leading Eire film houses, valued at $5,000,000, and controlled by Maurice Elliman, it has been reported. Odeon nominees have replaced six Irish directors of the theatres in the deal which involves the Savoy theatres in Dublin, Cork and Limerick, and seven other Dublin houses, including the Theatre Royal, Ireland's largest.

Form Italian Industry Group

Exhibitors in Italy have joined others in the amusement industry to form a national business association, the Associazione Generale Italiana dello Spettacolo. Dual headquarters have been established in Rome with Cesare Navone, president, and in Milan with Mario Villa president. The American film companies that have branches in Italy have been invited to join.

Monogram's Simmel to Cairo

Edward C. Simmel, recently appointed Monogram representative for the Near and Middle East, has left the home office for Cairo, where he will establish an office to serve Egypt, Palestine, Syria, Iraq and Iran.

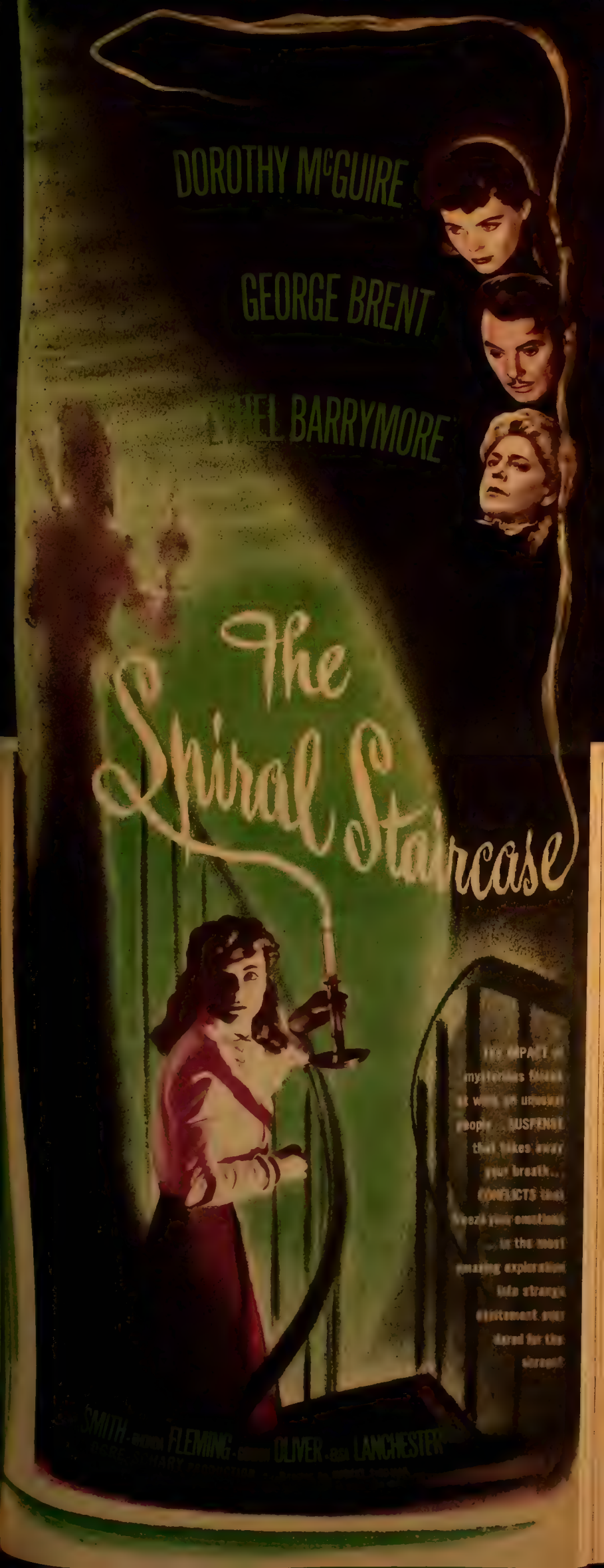
United World Pattern Urged

"In British-American collaboration rests the hope for the future," Filippo Del Giudice, managing director of Two Cities Films, told a press conference in Hollywood last week, following his arrival there from London and New York. He will remain in Hollywood a month, during which time he will confer with Leo Spitz, William Goetz Matthew Fox, Nate Blumberg, Joseph Seidelman and other executives in the United World Pictures setup.

Mr. Del Giudice said that films, "which combined entertainment with thoughtful consideration of the human problems," would go far toward implementing this type of collaboration. He added that other industries likewise should encourage collaboration similar to that represented by United World.

Two Cities will produce seven pictures in 1946, he said, and will depart, as regards subject matter, from the sterner variety of topics and treatments resorted to during wartime.


THE STORY THAT
"COULD NOT BE
TOLD"...
becomes
THE PICTURE THAT
PIONEERS NEW POWERS
OF SUSPENSE!


DOROTHY McGUIRE
GEORGE BRENT
ETHEL BARRYMORE
The Spiral Staircase
SMITH
FLEMING
OLIVER
LANCHESTER

Another Big Job of Pre-Selling by RKO

. . . through full-page ads in all the top publications . . . bringing word of the newest great RKO show to the millions of readers who buy the

35,194,059 COPIES

of SATURDAY EVENING POST—COSMOPOLITAN—RED BOOK—LOOK—LIBERTY—McCALL'S—TRUE STORY—WOMAN'S DAY—FAMILY CIRCLE—LIFE and the ENTIRE FAN LIST!



and

"The Spiral Staircase"

already has been selected as tops by the Louella Parsons review in Cosmopolitan; the Thornton Delehanty review in Red Book; the Kay Mulvey review in Woman's Home Companion, and the Jack Moffet review in Esquire — with more being added every day.

RKO RADIO PICTURES

LITHO U.S.A.

Universal Calls First Peacetime Foreign Meeting

Universal International's first postwar sales conference was concluded in Hollywood Sunday when 11 foreign sales managers began their return trips to their respective Latin American territories.

Joseph H. Seidelman, president, informed the delegates of the policies of the newly-organized United World company whose product will be distributed in Latin America by Universal until the company's own offices are established.

He reported that progress in the 16mm field continues slow. Universal will distribute all the sub-standard films of the Rank organization. The conference agreed that the current prosperous condition of the theatre would continue.

Although there was agreement that undubbed pictures sell better than those dubbed, a final decision was reserved on the dubbing versus titling issue.

Foreign representatives attending the meeting were: Al Szekler, Brazil; Jack Epstein, Mexico; Pedro Matos, Venezuela; Saul Jacobs, Trinidad; Monroe Isen, Argentina; E. N. Ferro, Panama; Paul Viancos, Chile; Ramon Pazos, Peru; A. Pettenazza, Uruguay; Carlos Matos, Puerto Rico, and Ramon Garcia, Cuba.

Confidential to Check Selznick Films

David O. Selznick pictures will be checked by Confidential Reports after Ross Federal Service discontinues Selznick on February 1, it was reported, unless Selznick decides to make other arrangements, which is not considered likely. Confidential checks United Artists, and Selznick films, as UA releases, would automatically be checked by CRI, which also will add Twentieth Century-Fox films February 1 to its present clients, including RKO Radio, Paramount, Columbia and Universal, in addition to UA.

V. C. Leathers, formerly with the Georgia State Board of Education, has been appointed Atlanta branch manager of CRI, by Jack H. Levin, general manager. In other personnel moves, William Gettings has been promoted from Denver branch manager to Boston, to be succeeded by Samuel R. Wallis.

An increase of CRI capital stock from $20,000 to $48,000 has been recorded with the Secretary of State in Albany.

Renamed RKO Theatres

The name of B. F. Keith Corporation was changed last week to RKO Theatres, Inc., in papers filed with the Secretary of State in Albany. B. F. Keith Corporation assets recently were merged into RKO following negotiation of a $22,000,000 loan from Equitable Life Assurance Company.



***AT THE UNIVERSAL** meeting of foreign managers in Hollywood, this week, some of the Latin-American representatives exchange greetings: Saul Jacobs, Trinidad; Jack Epstein, Mexico; Al Szekler, Brazil, and Pedro Matos, Venezuela.*

"Raid" Premiere For Two Cities

The North-South world premiere of Twentieth Century-Fox's "Colonel Effingham's Raid," starring Charles Coburn, Joan Bennett and William Eythe, was to be held Thursday in Atlanta, Ga., and Town Line, N. Y. The publicity and advertising campaigns were prepared under Charles Schlaifer.

Mr. Coburn was due in Atlanta on Wednesday to be guest of honor at the Capital City Club luncheon to be attended by various business leaders of the city, and motion picture executives.

In Town Line, Cesar Romero and Martha Stewart were to be the guests of honor at that city's festivities, which on Wednesday was to vote to come back into the union. In 1860 the town seceded from the Union, casting its lot with the South, and until this week had not officially rejoined.

Theatre Has Clearance Reduced to One Day

Clearance for the State theatre in Deposit, N. Y., over the Capitol theatre in Hancock was cut to one day in an award made by Charles J. Ranney, arbitrator. Harvey D. English, owner of the Capitol, appealed for the removal of all clearance on the ground that the houses were 15 miles apart and not in direct competition.

The Chicago office of the American Arbitration Association has set February 13 as the new hearing date of the clearance complaint filed by James Jovan of the Monroe theatre against the McVickers theatre, all Balaban and Katz theatres, and the RKO Grand and Palace.

UA to Expand Field Personnel By 35 to 50

United Artists is planning to increase its field personnel "by adding somewhere between 35 and 50 people" to its exchanges, Gradwell L. Sears, vice-president in charge of sales, disclosed over the weekend at the two-day meeting of district managers at New York's Waldorf-Astoria. Returning servicemen will constitute a large part of the additions to the company's exchanges, Mr. Sears said, with two men being added to branch sales staffs in some cases and a minimum of one in all other instances.

Company sales policy and a discussion of current and forthcoming products also highlighted the sessions, which were conducted by J. J. Unger, general sales manager. Friday morning's session was devoted to a speech of welcome to the district managers by Edward C. Raftery, president of UA, and the address by Mr. Sears. Mr. Raftery paid tribute to the sales organization and their accomplishments during the past season.

Mr. Unger opened the afternoon session by introducing Paul N. Lazarus, Jr., advertising and publicity director, who outlined the company's campaigns on current and future releases.

Some of the product discussed included Jules Levey's "Abilene Town," Edward Small's "Getting Gertie's Garter," David L. Loew's "A Night in Casablanca," David O. Selznick's "Spellbound," Seymour Nebenzal's "Whistle Stop," Benedict Bogeaus' "Diary of a Chambermaid," Howard Hughes' "The Outlaw," Hunt Stromberg's "Young Widow," Golden Productions' "Breakfast in Hollywood," also three pictures now in production, Charles R. Rogers' "Me and Mr. Satan," Preston Sturges' "Sin of Harold Diddlebock," Stromberg's "Strange Woman," Selznick's "Duel in the Sun," and two English productions, "Caesar and Cleopatra" and "Henry V."

Also attending the meeting were: Fred M. Jack, southern district manager; Sam Lefkowitz and Moe Dudelson, eastern district managers; Rud Lohrenz, C. W. Allen and W. E. Callaway, western district managers; Jack Goldhar, eastern sales manager; Maury Orr, western sales manager; Charles S. Chaplin, Canadian general manager.

Other home office executives besides Mr. Raftery, Mr. Sears and Mr. Unger, included Edward M. Schnitzer, Paul Lazarus, Sr., Harry D. Buckley, Paul Lazarus, Jr., and Charles M. Steele.

Theatre Assessments Increased

Theatre assessments on three Reading, Pa., houses have been increased by the city council. The houses are Loew's, from $280,000 to $295,000; Ritz, from $61,300 to $62,500; and the Capitol, from $125,000 to $130,000. The city's other seven theatres were not affected.

NAME INDUSTRY COMMITTEE FOR BROTHERHOOD WEEK



THE INDUSTRY committee for participation in American Brotherhood Week meets at luncheon in New York: Left to right: Walter Ament, Leon Bamberger, Charles Reagan, Spyros P. Skouras, Martin Quigley, Herman Robbins, Jules Brulatour, William German, Don Mersereau, Frances Lesly, Sam Shain, Harold Mirisch, William Howard, James Brennan, Harry Goldberg, Francis Trager, Samuel Rinzler, Harry Brandt, Fred Schwartz, William White, Joseph Vogel.

THE nationwide organization of the industry for American Brotherhood Week, February 16-26, is nearing completion, Spyros P. Skouras, president of Twentieth Century-Fox, and national chairman of the motion picture industry committee, said this week.

Sam Shain will be executive assistant to Mr. Skouras. Joseph R. Vogel, vice-president of Loew's; Harry Brandt, president of the ITO of New York, and Harold Mirisch of RKO Theatres have been appointed the national co-chairmen of the exhibitors committee.

Charles Reagan, vice-president in charge of distribution of Paramount, will head the distribution committee; Leonard H. Goldenson, vice-president of Paramount, will serve as chairman of the home office committee; Harry Goldberg, advertising and publicity director, Warner Theatres, will be chairman of the advertising and publicity committee. He will be assisted by Morris Kinzler, Kayton-Spiero Agency; Ben Washer, Samuel Goldwyn, Inc.; Oscar A. Doob, Loew's; Ernest Emerling, Loew's Theatres; Harry Mandel, RKO Radio; Harry Fuchs, Skouras Theatres; Myron Siegel, Century Circuit; Steve Edwards, Republic; Erwin Gold, Randforce Circuit; Madeleine White, Monogram; Arnold Stoltz, PRC; Maurice Bergman, Universal; Mort Blumenstock, Warner Bros.; Gilbert Golden, Warner Bros.; Paul Lazarus, United Artists; Hank Linet, Universal; David Lipton; Curtis Mitchell, Paramount; Charles Schlaifer, 20th Century-Fox; Si Seadler, Loew's, and Stanley Shuford, Paramount.

Martin Quigley, president of Quigley Publications, and Jack Alicoate, publisher of *Film Daily,* will be national co-chairmen of the tradepaper committee, assisted by Ben Shlyen of *Boxoffice;* Charles E. Lewis, *Showmen's Trade Review;* Jay Emanuel, *The Exhibitor;* Mo Wax, *Film Bulletin;* T. E. Mortensen, *Greater Amusements;* Abel Green, *Variety;* Arthur Ungar, *Daily Variety;* W. R. Wilkerson, *Hollywood Reporter;* Pete Harrison, *Harrison's Reports;* Lionel Toll, *The Independent,* and Robert E. Welsh, *Boxoffice Digest.*

Richard E. Walsh, president of IATSE, will be chairman of the labor division. The newsreel committee will be served by Walter Ament of Pathe News, as chairman, assisted by Richard de Rochemont, March of Time; Edmund Reek, Movietonews; Mike Clofine, MGM News of the Day, and Thomas Mead, Universal Newsreel.

The complete roster of names for the national advisory committee, area chairmen, and above-named committees will be announced shortly.

20th-Fox Promotes Peppiatt To District Manager

C. E. Peppiatt, formerly branch manager of Twentieth Century-Fox's Washington, D. C., exchange, has been promoted to district manager and will handle Philadelphia, Washington and Pittsburgh. He succeeds Edgar Moss, resigned.

Universal's Group Insurance Covers 75 Per Cent of Staff

Over 75 per cent of Universal's employees, including home office, studio and exchange staffs, are enrolled in the company's group life insurance plan. The premium is equally divided between the company and the employees.

TAC Convention In St. Louis April 1 and 2

The first convention of the Theatre Activities Committee of the Motion Picture Industry will be held in St. Louis on April 1 and 2.

The dates of the first nation-wide meeting of the new motion picture theatres organization were agreed upon by S. H. Fabian, chairman of the interim committee, Ted R. Gamble, chairman of the committee on arrangements and Harry Arthur, of St. Louis, chairman of the convention committee. Announcement of the meeting time was made Tuesday by Walter T. Brown, executive secretary of the interim committee.

Delegates to the St. Louis convention will be selected by states. Every exhibitor in a state will be invited to participate in the selection of the delegates to the Missouri city meeting.

The members of the interim committee of TAC, in addition to Mr. Fabian, Mr. Gamble and Mr. Arthur are: Harry Brandt, Roy Cooper, W. F. Crockett, Jay Emanuel, Ben Friedman, M. A. Silver, Malcolm Kingsberg, Herman Levy, Arthur L. Mayer, Walter Reade, E. V. Richards, John Rugar, Fred Schwartz, E. J. Schulte, Charles Skouras, J. R. Vogel, Fred Wehrenberg, R. B. Wilby, Max Yellen.

Tax Treaty with Britain Nearer

The Senate Foreign Relations Committee is expected to take formal action within the next few weeks on the long-pending double taxation treaty with England. From Washington it is reported that action only awaits the return from London of Tom Connally, committee chairman, now attending the United Nations Organization meetings.

The treaty provides that monies received from film rentals in England and salaries of American producers and players working in England shall be exempt from the British income taxes. Similarly, British industry workers and films in the U. S. will be exempt from U. S. income taxes. The treaty, when ratified, will provide that taxes be paid only in the native country.

Once the treaty is approved by the committee, and this is expected, it is indicated that ratification by the Senate will follow quickly.

Kapit Owns General Film

General Film Library has been purchased by Harry K. Kapit and will be managed by his son, Elbert Kapit. Mr. Kapit is vice-president of International Theatrical and Television Corporation. It was erroneously reported last week the library had been bought by Mr. Kapit for International.

Mr. Exhibitor,

what does your wife

do at 11 o'clock* every

morning?



*
That's Eastern Standard Time
10 A. M. Central Standard Time
9 A. M. Mountain Standard Time
8 A. M. Pacific Standard Time

WE'LL TELL YOU...

She listens to Tom Breneman's "BREAKFAST IN HOLLYWOOD"—with 30,000,000 others—and, if you have your doubts, just ask her!



AND, MISTER SHE'S WAITING FOR

Golden Pictures' Invitation to

BREAKFAST in HOLLYWOOD

with TOM BRENEMAN

BONITA GRANVILLE

BEULAH BONDI ★ EDWARD RYAN ★ RAYMOND WALBURN

BILLIE BURKE ★ ZASU PITTS

and HEDDA HOPPER

PLUS! ANDY RUSSELL

SPIKE JONES and his City Slickers ★ KING COLE TRIO

Produced by ROBERT S. GOLDEN

Directed by HAROLD SCHUSTER

Original Story and Screenplay by Earl W. Baldwin

JUST GET IT FROM U. A.

THE HOLLYWOOD SCENE

COMPLETED

PRC
Terrors on Horseback (formerly "Untitled Buster Crabbe")

RKO RADIO
Step by Step
Without Reservations (Lasky)

REPUBLIC
Passkey to Danger

UNIVERSAL
Notorious Gentleman

STARTED

MONOGRAM
Code of the Drifter

PRC
Buster Crabbe No. 2

20TH CENTURY-FOX
Rendezvous 24 (Wurtzel)

UNIVERSAL
Love Takes a Holiday
Strange Conquest

WARNERS
The Sentence

SHOOTING

COLUMBIA
Boston Blackie's Private Ghost
Night Editor
Walls Come Tumbling Down
Jolson Story

MGM
Faithful in My Fashion
But, Not Goodbye
Fiesta
Three Wise Fools
The Yearling
Till the Clouds Roll By

PARAMOUNT
Perfect Marriage (Wallis)
California
Searching Wind (Wallis)

PRC
Devil Bat's Daughter

RKO RADIO
Crack-up
Sister Kenny
Notorious
Till the End of Time

REPUBLIC
Rainbow Over Texas
Lonely Hearts Club

20TH CENTURY-FOX
Strange Triangle
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue

UNITED ARTISTS
Me and Mr. Satan (Rogers)
Strange Woman (Stromberg)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
Shaharazad
Cat Creeps
Design for Death

WARNERS
Humoresque
Two Guys from Milwaukee
Beast with Five Fingers
Escape Me Never

Studio Total Unchanged With 42 Now Shooting

Hollywood Bureau

The production total remained unchanged last week, and the shooting index held at 42. Only five new films were started; to counterbalance these, five others were completed.

At Warners, William Jacobs, producer, brought "The Sentence" before the cameras. Ann Sheridan, Kent Smith and Robert Alda head the cast; Vincent Sherman is directing.

Sol M. Wurtzel's production, "Rendezvous 24," which will be released through 20th Century-Fox, went into work with William Gargan, Maria Palmer and Pat O'Moore in lead roles. James Tinling is directing this story of atomic power in the post-war world.

Universal trained cameras on two. "Strange Conquest" marks the return to the screen of Jane Wyatt, whose last appearance was in RKO's "None But the Lonely Heart." In her current assignment, she heads a cast composed of Lowell Gilmore, Peter Cookson and Julie Bishop. Marshall Grant is producing "Strange Conquest"; Jack Rawlins is directing.

Joan Davis and Oakie in "Love Takes a Holiday"

"Love Takes a Holiday" stars Joan Davis and Jack Oakie, with Mischa Auer in the top feature role. Warren Wilson produces; Charles Lamont directs.

Monogram's new venture is a Western titled "Code of the Drifter," with Johnny Mack Brown and Raymond Hatton. Scott Dunlap is producing; Lambert Hillyer directing.

PRC launched the second in this season's series of Buster Crabbe Westerns, featuring Buster Crabbe and Al St. John. It is untitled. Sigmund Neufeld is the producer; Sam Newfield the director.

"The Chimes of Bruges," a story laid in the small Norman town whose church bells have been famous since the days of the Crusades, has been selected as a starring vehicle for Greer Garson. Sidney Franklin will produce for MGM. . . . Paulette Goddard and Fred MacMurray will be co-starred in "Suddenly It's Spring," a romantic comedy which will start shooting at Paramount next month. Mitchell Leisen has been assigned to direct.

James Stewart has been signed by Robert Riskin Productions to star in "The Magic City, first feature from this new unit for RKO release. The picture will start as soon as Stewart completes his role in "It's a Wonderful Life," Frank Capra's initial production for Liberty Films, which will also be released through RKO. . . . Producer-director Alfred Santell's next Republic production will be "That Brennan Girl," based on an original story by Adela Rogers St. John, and laid in San Francisco.

Mature Assigned Role in Technicolor Western

Phil Ryan's 1946 production schedule includes "Vicious Circle," an adaptation of the novel by Hugh Churchill; "Crime Out Loud," a psychological mystery; and "Early to Wed," a farce which will be filmed in Cinecolor. . . . Victor Mature has been assigned to a top role in "My Darling Clementine," a Technicolor Western soon to start at 20th Century-Fox. . . . By mutual agreement between Paramount and RKO, Paul Stewart will not direct "Christabel Caine" for the latter studio. Instead, he has returned to Paramount, where he will direct "Gary Ambler," forthcoming Alan Ladd starring vehicle.

June Allyson, Keenan Wynn and Butch Jenkins have been chosen for the leading roles in MGM's "Bedtime Factory." Wynn will portray an author of children's books, and it will be his first romantic role. . . . Adrian Scott has returned to RKO after a vacation in New York, and is making plans for his production of "So Well Remembered," the screen version of James Hilton's best seller, which will be filmed in London.

"A Very Rich Man" has been acquired by Warners as a starring vehicle for Sydney Greenstreet, Dane Clark and Martha Vickers. Clark was a winner in the recent Motion Picture Herald-*Fame* Stars of Tomorrow poll.

Sheridan Gibney has been signed by Paramount to write the screenplay for "The Royal Family of Hollywood." It will be the first big production utilizing a Hollywood background since "A Star Is Born." . . . Louis Schor has been signed by Sol Lesser to function as the latter's assistant in charge of writers and story properties.

The first Monogram picture to be filmed in color will be "Black Gold," biography of the famed Kentucky Derby winner. . . . "The Golden Tide," a novel about California in the gold rush days, has been purchased by Republic, and assigned to Joseph Kane to produce and direct. . . . As a result of her work in "The Harvey Girls," Virginia O'Brien has been chosen as the featured comedienne in "Till the Clouds Roll By," now shooting at MGM.

RKO has acquired the film rights to Marty Holland's novel, "The Glass Heart," and has signed James Cain to adapt it to the screen. . . . Bebe Daniels first comedy for Hal Roach will be "The Fabulous Joe," which is currently being written by Jack Jevne, Arnold Belgard and Marshall Kester. . . .

Geraldine Fitzgerald Gets Lead in Paramount's "O.S.S."

Geraldine Fitzgerald, who scored in the 20th Century-Fox picture "Wilson," has been set by Paramount for the feminine lead in "O. S. S.," a story dealing with the Office of Strategic Services. . . . Kenneth MacKenna has been assigned by MGM to go to London to set up a permanent story and scenario department there. . . . John Sutton has been borrowed by RKO from 20th Century-Fox for one of the two top male roles in "Christabel Caine."

"Green Grass of Wyoming," "Mary O'Hara's sequel to her two earlier successes, "My Friend Flicka," and "Thunderhead," has been acquired by 20th Century-Fox and assigned to Robert Bassler to produce. Louis King will direct the feature, which is to be filmed in Technicolor.

BOOK REVIEW

TELEVISION SHOW BUSINESS

—by Judy Dupuy—a study and textbook of the new art, a handbook on programming and production, based on five years of operation by WRGB, Schenectady. 246 pages, illustrated. Published by the General Electric Company, Schenectady. $2.50.

Here is the first entirely convincing and authoritative work on the art and techniques of television presented in terms of general understanding. It swiftly and immediately challenges the interest of professional persons and laymen alike, the while avoiding the jungles of abtruse technology on one side and the pitfalls of popularization on the other.

The author, Judy Dupuy, a journalist, an engineer, a news broadcaster and sometimes showman, spent some seven months with the artists and scientists of the General Electric television station, WRGB, at Schenectady in the preparation of this book. Its pages make it obvious that she had all the facilities and cooperations of General Electric and its staff. The result is an exceptional volume which stands as both a text book, an encyclopedia and a history of television.

The reader is taken inside the laboratory, the studio and the business with a generous confidence which discusses limitations with as much candour as the optimisms and anticipations. Every detail from script to camera is discussed. Illustrations are ample and abundant. The charts and diagrams are exceptional in their lucidity and explicit competence.

Special interest for the audience of THE HERALD pertains to Chapter XXV, entitled "Films in Television." It is clear that both the author and General Electric consider the motion picture is to be a permanently integrated element of the television shows of tomorrow. The chapter ends with:

"Films will play a major role in television. It is safe to predict that future television programming will consist of about one-third studio shows, one-third remote pick-ups (mobile unit or distant permanent set-ups), and one-third motion pictures. These motion pictures may or may not be made exclusively for television. At first many of them will be motion pictures produced for movie theatre showing.

"The future holds many unknown factors which will determine the relationship of motion pictures and television."—T. R.

Ingrid Bergman, Producer

Ingrid Bergman has formed her own producing company in Hollywood, the En Corporation, to produce three pictures annually in which she will star. Miss Bergman, since her arrival in this country five years ago has been under contract to David O. Selznick. Currently there is a dispute over the termination of her contract with Mr. Selznick.

RKO Sets Foreign Release Plans For 16mm Films

RKO will enter world-wide distribution of 16mm feature pictures as soon as present tests of equipment are completed, Phil Reisman, vice-president of foreign sales for the company, announced in New York this week. Thus, RKO becomes the second major film company to establish a foreign distribution system for narrow-gauge prints.

For the past three years all available equipment was given extensive tests and the resulting performances recorded, and as a result, manufacturers are now developing heavier and more professional type of projector and 16mm equipment for theatre operation.

In formulating the policy to be followed in developing the company's new field, Mr. Reisman pointed out that installations and film service were in no way to compete or interfere with the present 35mm exhibitors. Exhibitors in foreign markets are to be encouraged to expand their present operations to the outlying, unserviced areas for the purpose of supplementing their present incomes and to eliminate the possibility of undesirable "fly-by-night" operators from entering the field.

RKO's 16mm program will be headed by R. C. Maroney, who has worked for the past five years in the Office of Inter-American Affairs setting up the programming and distribution of films.

Representatives for the 16mm program will be sent into the field from time to time as the occasion may require, Mr. Reisman said, and at present, Mr. A. Bothner-By is en route to China to further study the field. Plans have also been completed by RKO so that R. Ycaza, consulor and diplomat, will leave shortly to visit several American republics for the company.

Loew's Net $12,913,369 For 1945 Fiscal Year

Loew's Incorporated and wholly owned subsidiaries in the annual report distributed to stockholders Thursday reported a net income from the fiscal year ended August 31, 1945, of $12,913,369, after provision for depreciation, taxes and all other deductions. This was equivalent to $2.55 on 5,055,327 shares of outstanding, compared with $14,517,256 for the previous year, which, adjusted to give effect to the three to one split-up last year, was equivalent to $2.87 a share. For the first 12 weeks of the current fiscal year the net income, after depreciation, taxes and other deductions, subject to year end audit, totalled $4,333,623 equivalent to $.86 a share, compared with $2,878,242, or $.57 a share for the corresponding 12 weeks the previous year. The deferred annual meeting of the stockholders has been called for February 28.



Serkowich Heads Columbia Staffs

Benjamin H. Serkowich will head Columbia's advertising, publicity and exploitation departments, the company announced this week. The former promotion director for MGM-Loew's Capitol theatre, New York, succeeds David A. Lipton, now executive coordinator of advertising and promotion for Universal.

Originally a newspaper editor and feature writer, Mr. Serkowich worked on papers in Omaha, Chicago, Minneapolis and other cities.

He joined Balaban and Katz Theatres in Chicago as a promotion man and specialized in creating large-scale opening campaigns for the circuit's new theatres. When that company and Paramount-Publix merged, Mr. Serkowich was placed in charge of all theatre openings nationally. For several years he was a home-office executive for Paramount-Publix in New York. Before joining MGM-Loew, he was with the RKO theatre circuit.

Legion of Decency Approves Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving of all. In Class A-I, unobjectionable for general patronage, were "Bad Bascom," "Up Goes Maisie" and "Marie-Louise." In Class A-II, unobjectionable for adults, were "Bedlam," "Behind Green Lights," "Gun Town," "The Madonna's Secret," "Meet Me on Broadway" and "The Spiral Staircase."

Columbia Stockholders Reelect Directors

Stockholders of Columbia Pictures met Monday in New York, and reelected the present board of directors: Harry Cohn, A. Schneider, A. Montague, N. B. Spingold, L. M. Blancke, and Donald S. Stralem.



GERTIE IS GETTING THE BUSINESS

BOSTON—
Three *big* weeks!

ROCHESTER—
Tops "Up In Mabel's Room" by better than 50%!

CHICAGO—
Two smash weeks—the second week topping the first!

TOLEDO—
Moveover after sensational week!

LOS ANGELES—
Three crowd-gathering weeks!

LOUISVILLE—
40% better than top business-getting "Mabel's Room!"

WINNIPEG—
Solid—for three weeks!

PROVIDENCE—
Variety reports "stout week"! Betters "Mabel's Room" by 50%!

EVANSVILLE—
Record opening—runs away from "Mabel's Room" by 100%!

ST. LOUIS—
Bangup first week—held over for more record business!

READING—
45% over "Mabel's Room" business!

These first reports are just a slight indication of the business GERTIE'S getting! Just watch what she does when she makes the rounds of the Loew Circuit, Interstate, Paramount-Richards, Fox, Warner Bros., and many, many others!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BOTH BARRELS BLAZING: Charles Starrett—A superior Western which pleased all.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

PARDON MY PAST: Fred MacMurray—Excellent picture for any spot with real entertainment for all classes and ages. Nice holiday business on this.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

YOU CAN'T DO WITHOUT LOVE: Vera Lynn, Donald Stewart—Very much afraid of this English picture. Had a good crowd but think the other feature, "Thoroughbreds," drew them. "You Can't Do Without Love" was fairly good, much to my surprise. —Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Fine. Good crowd. No complaints. Kelly and Sinatra make a good team. Let's see them again.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BEWITCHED: Phyllis Thaxter, Edmund Gwenn—This must have been a mistake. It is difficult to believe that Leo could have put his stamp on such a picture. Played Friday, Saturday, Jan. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—A sweet picture. No complaints. but lots of compliments. June Allyson played her part very well and the others weren't bad by any means. Played Wednesday, Thursday, Jan. 9, 10.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Monogram

FLAME OF THE WEST: Johnny Mack Brown, Raymond Hatton—One of the best Westerns I have ever played. Good story and above average for "shoot 'em ups." My patrons seemed to agree by favorable comments. Played Thursday-Saturday, Jan. 3-5.—Terry Axley, New Theatre, England, Ark.

Paramount

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—A darling! People loved it and it drew well. Sophisticated comedies like this go over big with our audience.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—Picked this one up for hillbilly hokum and it seemed to please. If you have rural trade for Saturdays this should please, although it is a bit old. Played Thursday-Saturday, Jan. 3-5.—Terry Axley, New Theatre, England, Ark.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Betty Hutton can act when she wants to. This picture is going to open new doors for her. She did a swell job. Arturo de Cordova is swell, anyway. They make a good team. Give us a good story and good actors like these and it satisfies me and the customers. Played Friday, Saturday, Jan. 11, 12.—Bernard J. Stevens, New Astor Theatre, East Hartford, Conn.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Good picture played to good business against "Dolly Sisters" opposition. However, the majors always get their share in percentage productions of this type. Buy it flat if possible. Played Sunday-Monday, Dec. 30, 31.—Terry Axley, New Theatre, England, Ark.

SIGN OF THE CROSS, THE: Fredric March, Claudette Colbert—Business very poor. There hasn't been any interest in this type of entertainment here for many years. We exhibited this same feature when it originally was produced in the old silent days. Played Wednesday, Thursday, Jan. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—If you can't say something good about a thing, don't say anything at all. So I won't say anything, but did anybody ever see a cowboy who couldn't shoot a gun. Played Tuesday-Thursday, Jan. 1-3.—Bernard J. Stevens, New Astor Theatre, East Hartford, Conn.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—This is a good Western and business was good, too. Watch this fellow, James Warren, as he looks like a comer. Played Friday, Saturday, Jan. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

LOVE, HONOR AND GOODBYE: Virginia Bruce, Victor McLaglen—Fair comedy which got by on New Year's Day. Played Jan. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Just about as corny as they come but all the kids were happy and no complaints from the adults. Business good. Played Friday, Saturday, Jan. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—My only objection to the Rogers pictures is that there aren't enough of them. I certainly enjoy playing his pictures on weekends. He is my best box office attraction. "Man from Oklahoma" was up to Rogers standard and pleased 100 per cent. Played Friday, Saturday, Jan. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Good mystery picture which pleased the majority and did good business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston.—A very fine picture of its type with an excellent cast. Weather was too much for us. A blizzard kept us closed on December 18 and patrons had to climb through a foot of snow to get here on the 19th. Played Wednesday, Dec. 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BELL FOR ADANO, A: Gene Tierney, John Hodiak.—Good drama which did average business. Many had read the book, which helped some. Played Sunday, Monday, Jan. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BELL FOR ADANO, A: Gene Tierney, John Hodiak—This is a really fine production that pleased the audience from start to finish. Played too far behind local competition for good business. We are inclined to give John Hodiak and William Bendix the honor for a swell job of acting. Played Sunday, Monday, Dec. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DOLLY SISTERS, THE: Betty Grable, John Payne —Here is a really swell musical show which has everything and should please all. Business was good. Played Wednesday, Thursday, Jan. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOLLY SISTERS, THE: Betty Grable, John Payne —Nice musical in Technicolor, but it certainly needed a little more talent in its acting scenes. Dancing alone cannot qualify anyone for carrying a show by the camera. Business fair. Played Sunday, Monday, Dec. 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FALLEN ANGEL: Alice Faye, Dana Andrews—This held the audience throughout its length without any restlessness and there were many favorable comments. Acting superb and the story very good. Business satisfactory.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Held the attention throughout. It is a well made and well told drama of the FBI. Drew satisfactory attendance during very cold weather and pre-Christmas slump. Played Wednesday, Thursday, Dec. 12, 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn —A very good comedy which pleased all. Business was good. Played Wednesday, Thursday, Jan. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Lots of suspense and action. It should do well in towns where they like action. Business very good. Played Wednesday, Thursday, Nov. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

COLONEL BLIMP: Anton Walbrook, Roger Livesey—This picture has been cut 30 minutes and as a result it is not as bad as I feared and it should give fair satisfaction in this country, but it is unlikely to do well in the U. S. Did good business the first night and not too bad the second night. Very few walkouts and no complaints. However, I doubt its value as a salesman for British product.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

Universal

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—Did a nice business on this reissue, which pleased all 100 per cent. Played Tuesday, Jan. 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FROZEN GHOST, THE: Lon Chaney, Evelyn Ankers—Universal is making too many horror pictures. A few of them go a long way. Double billed it with a Western. Played Friday, Saturday, Jan. 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RIVER GANG: Gloria Jean, John Qualen—Used on a double bill and was very satisfactory. Played Friday, Saturday, Jan. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

SENORITA FROM THE WEST: Allan Jones, Bonita Granville—A good small budget musical show which will get by if played on the right day. Don't expect too much. Played Friday, Saturday, Jan. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHADY LADY: Charles Coburn, Ginny Simms—This can be rated as a satisfactory picture for any spot. It drew favorable comments. Ample smart comedy. Business satisfactory on this.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

THAT NIGHT WITH YOU: Franchot Tone, Susanna Foster—A good musical comedy which pleased on Sunday and Monday. Played Dec. 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—The acting in this feature was great. Good suspense. I think Lauren Bacall is wonderful. Played Monday, Tuesday, Jan. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

CONFLICT: Humphrey Bogart, Alexis Smith—Very good. No complaints, although it was rather deep for some of our country people.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan —Too fast-moving and complicated for the average audience. Double billed it with "Flame of the Barbary Coast." Good crowd. Don't know which picture drew.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

(*Continued on page* 40)

The Trade Agrees...

Gertie's GOT what it takes!



One of the brightest comedies of this or any other season. Hilarious, **don't miss it.** *HOLLYWOOD REPORTER*

Sheer frenzy of a slapstick comedy. **Is certain for chuckles.** *–VARIETY*

An **hilarious** comedy. Exhibitors can use it to good advantage. *–MOTION PICTURE DAILY*

A **boxoffice laugh fest.** Belly laughs come thick and fast from start to finish. Definitely boxoffice oomph. *–FILM DAILY*

A boxoffice draw. Marie McDonald is **entrancing.** *–HOLLYWOOD VARIETY*

Edward Small **has rung the bell.** *–BOXOFFICE*

Loaded with laughs. *–EXHIBITOR*

Will keep audiences in an almost **constant state of laughter.** *–SHOWMEN'S TRADE REVIEW*

Many speedy and hilarious moments. **A super-job has been done.** *–BOXOFFICE DIGEST*

. . . . . **Naturally, you're getting "GERTIE" from U.A.!**

(Continued from page 38)

MILDRED PIERCE: Joan Crawford, Jack Carson—One of the year's finest dramas. An excellent performance by Miss Crawford. Played during snow storm to poor business. Played Friday, Saturday, Dec. 14, 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—A fine picture. No complaints. No walkouts. Wonderful music and fine acting. Played Sunday, Monday, Jan. 6, 7.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—All I can say is that it might have been made an audience picture if they had left about four reels on the cutting room floor. We had a restless, disappointed audience, many of whom walked out. If they had kept the tempo Jolson started in the first part of the show it might have gone over, but that I doubt. There were too many highbrow compositions.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Truly one of the best of the season. Why aren't more pictures made along this line? Joan Leslie and Robert Hutton make an ideal couple. The blonde that sang "Paper Moon" was O. K. Played Thursday, Friday, Jan. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Short Features

Metro-Goldwyn-Mayer

GUEST PESTS: Pete Smith Specialties—This was well liked and brought many laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

JASPER'S BEAN STALK: George Pal Puppetoons—Another good puppetoon from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MESS PRODUCTION: Popeye the Sailor—Entertaining Popeye in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SELF MADE MONGREL: Noveltoon—Entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOU HIT THE SPOT: Musical Parade—Good two-reel musical show in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DUCK PIMPLES: Walt Disney Cartoons—Another good Technicolor cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IT SHOULDN'T HAPPEN TO A DOG: Leon Errol—Very funny two-reel comedy. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

SWOONING THE SWOONERS: Terrytoons—Truly great and truly amusing.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

THE FLYING JEEP: Daffy Ditties—Entertaining puppetoon reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

POTTERY POET: Person-Oddities—An oddity reel which will do as a filler. Shows odd occupations.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SYNCO-SMOOTH SWING: Name-Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ALL STAR MUSICAL REVUE: Featurettes—Quite a classy musical. It seemed to please most who came to see a heavy dramatic feature.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPADE COOLEY, KING OF WESTERN SWING: Melody Master Bands—Very entertaining musical reel.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

STAR IN THE NIGHT: Featurettes—A two-reel dramatic feature with a star cast. Very well enjoyed here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Short Product in First Run Houses

NEW YORK—Week of January 21

CAPITOL: Golden Hunch ..... ***MGM***
Getting Glamour ..... ***MGM***
Feature: They Were Expendable ..... MGM

CRITERION: Fala ..... ***MGM***
Feature: Because of Him ..... Universal

GLOBE: Nasty Quacks ..... ***Vitaphone***
Feature: Johnny Angel ..... RKO

HOLLYWOOD: Hare Tonic ..... ***Vitaphone***
Arabians in the Rockies ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Running the Team .. ***Paramount***
Feature: Stork Club ..... Paramount

RIALTO: Charley, the Floorwalker ..... ***RKO***
Court Craft ..... ***RKO***
Dog Watch ..... ***RKO***
Feature: Dick Tracy ..... RKO

RIVOLI: House Tricks ..... ***Paramount***
Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: The Exterminator ..... ***20th Cent.-Fox***
Time Out for Play ..... ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

STRAND: Lyin' Mouse ..... ***Vitaphone***
Sports Go to War ..... ***Vitaphone***
Hitler Lives? ..... ***Vitaphone***
Feature: San Antonio ..... Warner Bros.

CHICAGO—Week of January 21

APOLLO: The Magic Stone ..... ***Columbia***
UNRRA Reports to U. S. A. ..... ***WAC***
Feature: Vacation from Marriage ..... MGM

GARRICK: Hitler Lives? ..... ***Vitaphone***
Bus Pests ..... ***MGM***
Feature: The Daltons Ride Again ..... Universal

ORIENTAL: Good Egg ..... ***Columbia***
Athletic Items ..... ***RKO***
Feature: Paris Underground ..... United Artists

ROOSEVELT: Nasty Quacks ..... ***Vitaphone***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Quiet, Please ..... ***Vitaphone***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: Book Revue ..... ***Vitaphone***
Feature: They Were Expendable ..... MGM

Wilhelm von Bricken Dies in Hollywood

Wilhelm von Brincken, 64, former German baron and film actor and technician, died January 18 in Hollywood. He entered the industry in 1921 under the name of Roger Beckwith, and was a consultant on court etiquette in addition to acting and directing.

Charles T. Manley

Charles T. Manley, president and general manager of Manley, Inc., Kansas City, manufacturer and distributor of popcorn machines, died January 16 at Denver. He is survived by his widow, three sons and a daughter.

Lew Pollack

Lew Pollack, 50, composer of the scores for many films, died January 18 in Hollywood. His songs were featured in "What Price Glory," "Seventh Heaven," and "Pigskin Parade," among others. He first went to Hollywood in 1928 under contract to Twentieth Century-Fox. For the past three years he had been with RKO.

Joe Kallison

Joe Kallison, 48, former general manager of the Marks Brothers Circuit (now incorporated into Balaban & Katz, Chicago) and later theatre manager for independent operators, died in Miami, January 15.

Frank L. Gates

Frank L. Gates, 56, for the past 17 years manager of the insurance department of Warners Brothers, died January 16 at his Long Island home. He had been in the insurance business for 40 years. He is survived by his mother, his wife, a son, and two brothers.

Australian Tax Revenue Gains

Consolidated revenue from entertainment of all classes in Australia during the financial year 1944-45 showed a record total of £5,027,000 ($20,108,000), an increase of £323,000 ($1,292,000) over the previous year. Figures for 1944-45 showing a comparison between motion pictures and other entertainments, were not yet available.

Film houses in 1942-43 provided £2,398,170 ($9,592,680) out of aggregate collections of £3,099,242 ($12,398,968) and during 1943-44, £3,513,119 ($14,052,476) from a total collection of £4,704,000 ($18,816,000).

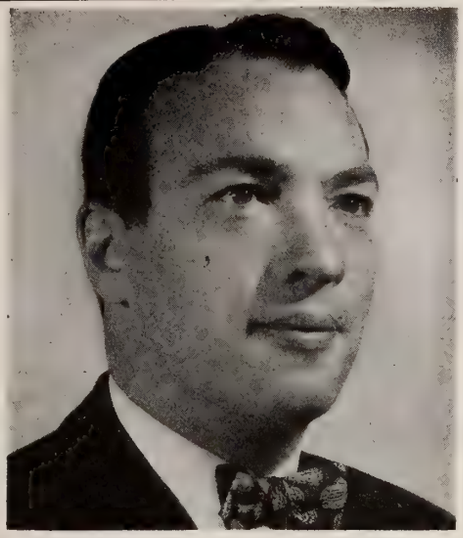
Total paid admissions to film houses in Australia in 1943-44 were 145,763,069, representing a rise from 101,772,874 admissions the year before. An analysis of the figures discloses that the low-priced seats yielded the Treasury the biggest income.

Ted Gamble Honored at Portland Testimonial

Ted R. Gamble, Oregon theatre owner and former national director of the War Finance Division, was feted at a testimonial dinner at the Multnomah Hotel in Portland, Ore., last week by 432 community leaders from Portland and other cities, and was honored with the title of "Portland's First Citizen" for his finance activities for the government during the war. This week Mr. Gamble was appointed chairman of Portland's motion picture censor board.

Back with Paramount

Jack Brown has resumed his position as salesman at Paramount's New Haven exchange.



Leonard H. Goldenson
Vice President in Charge of
Paramount Theatres says:

"'Abilene Town' is another way of saying boxoffice!"

ABILENE TOWN



JULES LEVEY
presents
"ABILENE TOWN"
starring
RANDOLPH SCOTT and ANN DVORAK with
EDGAR BUCHANAN and RHONDA FLEMING
A JULES LEVEY PRODUCTION • Directed by EDWIN L. MARIN
Associate Producer HERBERT J. BIBERMAN

It's BIG from U.A.

Superduper western is hard-hitting picture that should draw everywhere!
—Film Daily

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE STORK CLUB (Para.)

Final Report:

Total Gross Tabulated	$1,185,400
Comparative Average Gross	971,600
Over-all Performance	122.0%

BOSTON—Metropolitan, 1st week	96.0%
(DB) Life With Blondie (Col.)	
BOSTON—Metropolitan, 2nd week	100.0%
(DB) Life With Blondie (Col.)	
BUFFALO—Great Lakes, 1st week	138.7%
BUFFALO—Great Lakes, 2nd week	95.5%
CHICAGO—Chicago, 1st week	137.3%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	103.8%
(SA) Vaudeville	
CHICAGO—Chicago, 3rd week	80.0%
(SA) Vaudeville	
CINCINNATI—RKO Albee	114.1%
CINCINNATI—Keith's, MO 1st week	166.6%
CLEVELAND—Loew's State	104.7%
CLEVELAND—Loew's Stillman, MO 1st week	132.0%
CLEVELAND—Loew's Stillman, MO 2nd week	94.3%
INDIANAPOLIS—Indiana	128.8%
(DB) Follow That Woman (Para.)	
INDIANAPOLIS—Lyric, MO 1st week	97.2%
(DB) Follow That Woman (Para.)	
KANSAS CITY—Newman, 1st week	132.8%
KANSAS CITY—Newman, 2nd week	146.8%
KANSAS CITY—Newman, 3rd week	83.9%
LOS ANGELES—Paramount Downtown, 1st week	188.6%
(DB) Wildfire (Screen Guild)	
LOS ANGELES—Paramount Downtown, 2nd week	175.0%
(DB) Wildfire (Screen Guild)	
LOS ANGELES—Paramount Hollywood, 1st week	135.8%
LOS ANGELES—Paramount Hollywood, 2nd week	108.4%
MILWAUKEE—Palace, 1st week	112.5%
MILWAUKEE—Palace, 2nd week	95.0%
MINNEAPOLIS—Radio City	136.9%
NEW YORK—Paramount, 1st week	132.3%
(SA) Woody Herman's Orchestra	
NEW YORK—Paramount, 2nd week	176.0%
(SA) Woody Herman's Orchestra	
NEW YORK—Paramount, 3rd week	109.8%
(SA) Woody Herman's Orchestra	
NEW YORK—Paramount, 4th week	98.5%
(SA) Woody Herman's Orchestra	
OMAHA—Orpheum	129.4%
(DB) Follow That Woman (Para.)	
PHILADELPHIA—Mastbaum, 1st week	138.4%
PHILADELPHIA—Mastbaum, 2nd week	125.0%
SAN FRANCISCO—Fox, 1st week	76.1%
(DB) Wanderer of the Wasteland (RKO)	
SAN FRANCISCO—Fox, 2nd week	105.9%
(DB) Wanderer of the Wasteland (RKO)	
SAN FRANCISCO—State, MO 1st week	156.7%
(DB) Wanderer of the Wasteland (RKO)	
ST. LOUIS—Fox	177.4%
ST. LOUIS—Shubert, MO 1st week	87.3%
TORONTO—Shea's, 1st week	120.6%
TORONTO—Shea's, 2nd week	90.0%

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THEY WERE EXPENDABLE (MGM)

Final Report:

Total Gross Tabulated	$1,122,900
Comparative Average Gross	983,400
Over-all Performance	114.2%

BALTIMORE—Century, 1st week	161.2%
BALTIMORE—Century, 2nd week	116.1%
BALTIMORE—Century, 3rd week	96.7%
BOSTON—Orpheum	88.2%
BOSTON—State	103.6%
BUFFALO—Buffalo	88.0%
BUFFALO—Hippodrome, MO 1st week	107.7%
CHICAGO—United Artists, 1st week	182.9%
CHICAGO—United Artists, 2nd week	89.4%
CHICAGO—United Artists, 3rd week	77.8%
CINCINNATI—RKO Grand, 1st week	189.8%
CINCINNATI—RKO Grand, 2nd week	101.2%
CLEVELAND—Loew's State, 1st week	103.3%
CLEVELAND—Loew's State, 2nd week	71.4%
INDIANAPOLIS—Loew's, 1st week	100.0%
INDIANAPOLIS—Loew's, 2nd week	80.0%
(DB) Meet Me on Broadway (Col.)	
KANSAS CITY—Midland	120.4%
LOS ANGELES—Egyptian, 1st week	148.6%
LOS ANGELES—Egyptian, 2nd week	104.7%
LOS ANGELES—Egyptian, 3rd week	72.9%
LOS ANGELES—Los Angeles, 1st week	186.5%
LOS ANGELES—Los Angeles, 2nd week	104.4%
LOS ANGELES—Los Angeles, 3rd week	73.8%
LOS ANGELES—Ritz, 1st week	134.3%
LOS ANGELES—Ritz, 2nd week	89.0%
LOS ANGELES—Ritz, 3rd week	81.2%
NEW YORK—Capitol, 1st week	117.4%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 2nd week	130.5%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 3rd week	101.8%
(SA) Tommy Dorsey's Orchestra	
NEW YORK—Capitol, 4th week	97.9%
(SA) Tommy Dorsey's Orchestra	
OMAHA—Paramount	120.0%
OMAHA—Omaha, MO 1st week	97.6%
(DB) Rogue's Gallery (PRC)	
PHILADELPHIA—Boyd, 1st week	143.5%
PHILADELPHIA—Boyd, 2nd week	104.6%
PITTSBURGH—Penn, 1st week	125.5%
PITTSBURGH—Penn, 2nd week	70.0%
PITTSBURGH—Warner, MO 1st week	101.1%
SAN FRANCISCO—Fox, 1st week	132.4%
SAN FRANCISCO—Fox, 2nd week	145.6%
SAN FRANCISCO—State, MO 1st week	134.2%
(DB) Don't Fence Me In (Rep.)	
ST. LOUIS—Loew's State, 1st week	120.2%
ST. LOUIS—Loew's State, 2nd week	60.1%

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THE LOST WEEKEND (Para.)

First Report:

Total Gross Tabulated	$685,600
Comparative Average Gross	439,700
Over-all Performance	156.8%

BUFFALO—Buffalo	127.2%
CINCINNATI—RKO Albee	135.0%
LOS ANGELES—Paramount, Downtown, 1st week	151.4%
LOS ANGELES—Paramount Downtown, 2nd week	127.3%
LOS ANGELES—Paramount Downtown, 3rd week	87.2%
LOS ANGELES—Paramount Downtown, 4th week	80.0%
LOS ANGELES—Paramount Hollywood, 1st week	196.0%
LOS ANGELES—Paramount Hollywood, 2nd week	166.6%
LOS ANGELES—Paramount Hollywood, 3rd week	112.5%
LOS ANGELES—Paramount Hollywood, 4th week	97.5%
NEW YORK—Rivoli, 1st week	196.8%
NEW YORK—Rivoli, 2nd week	202.1%
NEW YORK—Rivoli, 3rd week	184.9%
NEW YORK—Rivoli, 4th week	158.9%
NEW YORK—Rivoli, 5th week	194.5%
NEW YORK—Rivoli, 6th week	195.0%
OMAHA—Paramount	143.8%
PITTSBURGH—Penn	139.0%
SAN FRANCISCO—Fox	144.0%
(DB) Allotment Wives (Mono.)	

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Warns on Child Admissions

O. J. Silverthorne, chairman of the Ontario Theatres Inspection Branch, has issued a directive to theatre owners and managers demanding closer adherence to government regulations concerning admission of juveniles.

Skouras' Park Theatre Offers Special Inter-Faith Program

The Skouras' Park Plaza theatre, New York City, gave a special screening of short subjects last week accenting the message of inter-faith unity. The screening, which was free, was attended by 2,000 children. The shorts shown were "The House I Live In," "Beachhead to Berlin," "Palestine Problem," "The Vatican" and "It Happened in Springfield." At the end of each film, clergymen representing different faiths made brief addresses. The performance was a forerunner of the industry's participation in "American Brotherhood Week," to be sponsored by the National Conference of Christians and Jews, February 16-24.

New York Film Critics Present 1945 Awards

The New York film critics last Sunday presented their awards to the "bests" of 1945. The ceremonies were broadcast on the Philco Radio Hall of Fame program. Ingrid Bergman, winner of the best actress award for "Spellbound" and "The Bells of St. Mary's," and Ray Milland, selected as the best actor for his work in "The Lost Weekend," appeared on the program, as did Charles Brackett and Billy Wilder, producer and director, respectively, of "The Lost Weekend," which was voted the best film of the year. Special awards were made to "The True Glory" and "The Fighting Lady," war documentaries.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 41—UNO meeting in London. . . . Admiral Kimmel testifies on Pearl Harbor. . . . Eisenhower on army discharges. . . . Soldier's death sentence in Japan. . . . General Herbert honored. . . . Fishing in Miami. . . . Silver Skates carnival.

MOVIETONE NEWS—Vol. 28, No. 42—Steel strike. . . . Stassen urges world brotherhood. . . . Burma jungle rescue. . . . Truman honors selective service officials. . . . Churchill on vacation. . . . Turf champions.

NEWS OF THE DAY—Vol. 17, No. 239—UNO meeting. . . . Eisenhower on discharges. . . . Kimmel on Pearl Harbor. . . . Meat strike. . . . Truman in steel labor row. . . . French cinema's 50th anniversary.

NEWS OF THE DAY—Vol. 17, No. 240—Truman honors nation's draft boards. . . . Steel strike. . . . Red leaders hail Stalin. . . . March of Dimes begins. . . . Tolerance week to open. . . .Churchill on holiday. . . . M-G-M pictures win popularity polls. . . . Hialeah races open.

PARAMOUNT NEWS—No. 42—Autos in the sky. . . . Kimmel's story. . . . Eisenhower on discharges. . . . Strike report. . . . UNO assembly.

PARAMOUNT NEWS—No. 43—Churchill on vacation. . . . New FDR dime. . . . 17 dead in plane crash. . . . Eunetopias sets record. . . . Rescue in Burma. . . . President honors draft boards. . . . Turf fever.

RKO PATHE NEWS—Vol. 17, No. 44—Eisenhower on point system. . . . Bathers convene in Sweden. . . . Kimmel's story. . . . UNO meetings.

RKO PATHE NEWS—Vol. 17, No. 45—Steel strike. . . . Kaiser-Frazer car show. . . . Warsaw rebuilds. . . . Stassen leads Brotherhood Week. . . . Close London's Rainbow Room. . . . Jungle rescue.

UNIVERSAL NEWS—Vol. 18, No. 469—UNO opens sessions. . . . Demobilization plans. . . . Kimmel testifies. . . . Skating contest. . . . Fishing sweepstakes. . . . British rail crash.

UNIVERSAL NEWS—Vol. 18, No. 470—Churchill on vacation. . . . March of Dimes. . . . Warsaw rebuilds. . . . End of the Rainbow. . . . Plea for tolerance. . . . Animal news. . . . Golden Gloves.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Publicity Shy

We consider the layouts submitted by one of our members so proficient that we should not hesitate to recommend them to the attention of those in high quarters responsible for the creative ads which appear in some of the pressbooks.

Recently we had lunch with this young advertising man and suggested that, if he felt inclined to write a few facts and pointers which might assist other theatremen in their layouts, we would be glad to pass his suggestions on to the membership.

The trite reply we received was: "Oh, no. My job is to publicize the theatre, not myself."

It seems odd that, in a business where publicity is so vital, there are so many individuals who seem to shrink from the personal variety.

We often wonder how harmful the publicity attendant with their winning Quigley Grand Awards was to people like Harry Goldberg, advertising head for Warner Theatres; Arnold Stoltz, advertising and publicity director for PRC Pictures; Ray Bell, director of public relations for Pennsylvania Central Airlines; Jack Matlack, who went on to Portland, Ore., where he became one of the leading citizens of that state, and, more lately, Lige Brien, pressbook editor of PRC.

We happen to be in an industry where aggressiveness, combined with ability, is in constant demand. Even being an exhibitionist sometimes has certain advantages. The theatreman of the shrinking violet disposition can go along secure in the knowledge that his boss-man knows of the swell job he's doing; but, unfortunately, there are limitations upon personal advancement under those conditions.

△ △ △

Distinguished Service

Once again emphasizing the important part theatre managers play in their community life, during the past week two Round Table members were named for special distinction among their fellow citizens.

ED PURCELL III, manager of the Strand theatre in Staunton, Va., won the cherished distinction of being named "the State of Virginia's outstanding young man during 1945" by the Junior Chamber of Commerce, representing both the national and state auxiliaries.

The presentation of the gold key, given annually to the winner of the Virginia Distinguished Service Award, was made by retiring Governor of the state, Colgate W. Darden, Jr., who, speaking over a radio network, said of Mr. Purcell:

"The winner . . . is a young man of thirty years, a man to whom I would personally vote a 'best-all-around' medal. He is an undisputed leader in his own community and state . . . a man to whom the award does just honor.

"For him, each Bond drive since the beginning of the war has been a challenge fulfilled. During the last three Bond drives, his theatre has been the first in the state of Virginia to go over its quota. . . .

"As chairman of the Staunton March of Dimes campaign last year, he did such an outstanding job that national press services featured the story and Augusta County appointed him permanent chairman of their National Foundation of Infantile Paralysis Committee. . . .

"As a leader of young people, he is closely affiliated with the Boy Scouts of America. In his work to improve juvenile delinquency, he helped found the Staunton Boys' Club and acts on the executive board."

△ △ △

In Claremont, N. H., Francis J. Cahalan, manager of the Magnet theatre, was the recipient of a silver cup presented annually by the Junior Chamber of Commerce for distinguished service to the community.

△ △ △

Going and Coming

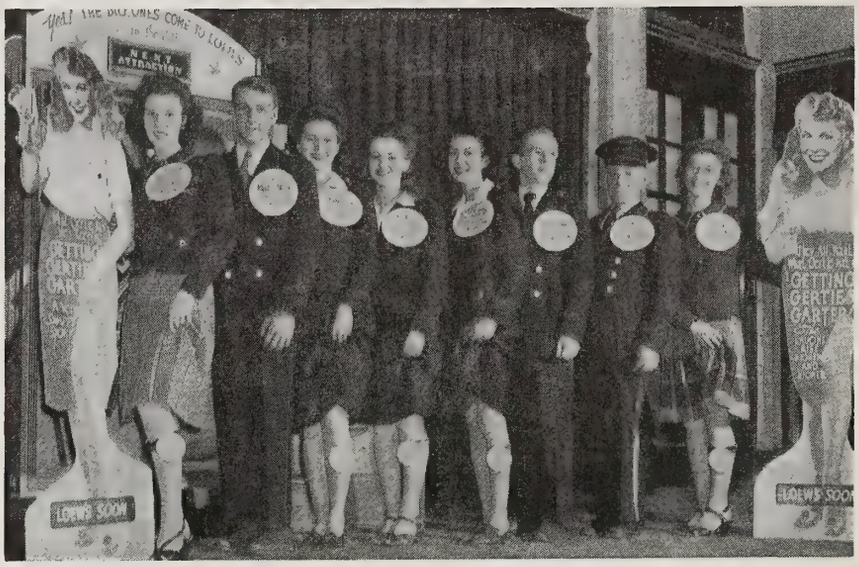
That's a nice follow-up being used by George Cole, manager of the Nemo theatre in New York, who has been welcoming neighborhood servicemen back from the war.

The theatre was the site from which the inductees departed. Each group was hosted by Mr. Cole at a going-away party, while local merchants presented gifts to the men.

Since the end of the war, more than 850 discharged veterans have accepted Mr. Cole's invitation to be his personal guest at the theatre for an evening's entertainment.

—CHESTER FRIEDMAN

LOBBY DISPLAYS AND FRONTS



Advance publicity for "Getting Gertie's Garter" by H. W. Reisinger at Loew's, Dayton, included badges and a "leg-plug" which the theatre staff displayed, and lobby blowups which created considerable comment.



Right, novel lobby board at the Strand, Trail, B. C., Canada, attracted attention for manager Les Campbell. Selling copy was in rhyme.



Bill Hoyle, publicist for Lichtman theatres, Washington, animated this display in the Lincoln lobby with flashing title. Special lighting added eerie effect.

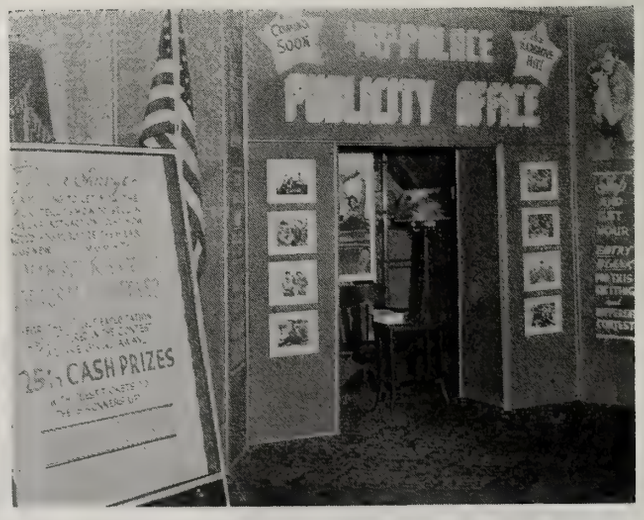


Manager Patrick Reed put over this selling message to early passersby at the Odeon theatre, Portsmouth, in England. Sign attracted attention before theatre opening and was used iin advance in the lobby.



Left, "Leave Her to Heaven" front at the Esquire, Kansas City, was created by manager H. D. Carroll. Stills, blow-ups and catch copy gave added selling punch.

Right, manager Mollie Stickles used this novel contest to promote "What Next, Corporal Hargrove?" at the Poli, Meriden, Conn. Patrons submitted publicity ideas for cash prizes.

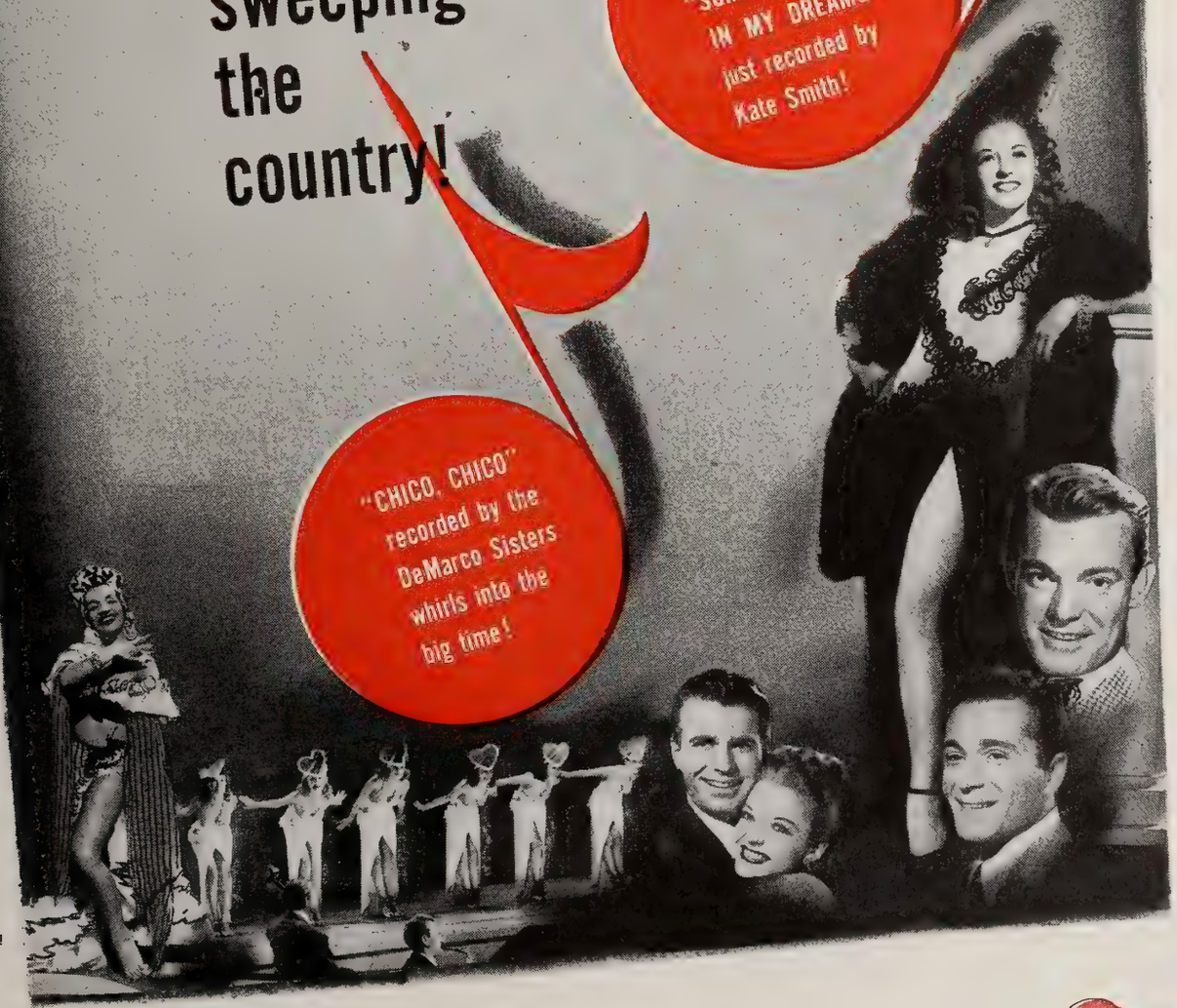


The music ... and the business! from Doll Face is sweeping the country!

"A HUBBA-HUBBA-HUBBA," sung by Como, is nation's No. 1 juke-box hit! A million records sold!

"HERE COMES HEAVEN AGAIN" and "SOMEBODY'S WALKING IN MY DREAMS" just recorded by Kate Smith!

"CHICO, CHICO" recorded by the DeMarco Sisters whirls into the big time!



VIVIAN BLAINE
DENNIS O'KEEFE
PERRY COMO
CARMEN MIRANDA
in
"DOLL FACE"
with
Martha Stewart
Michael Dunne
Reed Hadley
Produced by
BRYAN FOY
Directed by
LEWIS SEILER
Screen Play by Leonard Praskins
Adaptation by Harold Buchman
From a Play by Louise Hovick
Music and Lyrics by
Jimmy McHugh • Harold Adamson
Dances Staged by Kenny Williams

RIVE WITH A HEART!
ARCH OF DIMES!

Every day on hundreds of radio programs! Precision pre-selling by 20th Century-Fox

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

DOLL FACE (Twentieth Century-Fox): Top star names and musical background will provide the ammunition for numerous tie-ups. Included in the several hits heard in the picture are "Chico Chico", "Dig You Later", "Red, Hot and Beautiful", "Here Comes Heaven Again" and "Somebody's Walking in My Dreams". Robbins Music Company is the publisher, and you will find your local music and record shops supplied with window streamers and counter cards carrying credit lines for the picture.

Combine one-sheets, stills and other accessories with your music shop displays; contact disc jockeys on your local stations to make sure they are using the Perry Como "Dollface" records frequently. Give your spot announcements added punch by using them before and after the playing of these recordiings.

Check with juke box operators and ask them to use the song identification strips supplied by RCA which plug the picture. Chesterfield dealers will also have window and counter displays. Snipe playdate information on these signs.

There is a special set of 12 stills of the arty type which should give pep and eye interest to window displays, lobby treatments and marquees as blowups. These might also be used for special newspaper layout.

How about a stage contest, with prizes offered to local girls for the best impersonation of Carmen Miranda? If your town is short on talent, perhaps a local "Dollface" contest might be worked, with local firms and merchants asked to enter a representative to compete for the title of "Dollface". The merchants can supply your prizes or perhaps a new Spring wardrobe for the winner.

You might work up some advance comment by providing an attractive vanity table in the lobby, simulated as a star's dressing room. The card could read: "Reserved for Dollface", etc., etc.

VACATION FROM MARRIAGE (Metro-Goldwyn-Mayer): The return of Robert Donat, the unforgettable star of "Mr. Chips", the name of Deborah Kerr, recently seen in "Colonel Blimp", and the appealing title have strong exploitation potentialities.

The title suggests many stunts and ballyhoos which can be combined into an effective citywide campaign. Issue a married man permit in card form for distribution in advance, with copy: "You are hereby granted a vacation from marriage with all rights to flirt, spend money on attractive women", etc. Include theatre credits and playdates. Use a sandwich man wearing a broad smile; copy on sign reads: "Am I happy! I'm taking a vacation from marriage. Meet me at . . . "

You have a good contest angle for newspapers, radios or promotion through circulars on the angle: Should there be a vacation from marriage? The classified columns can be used for personals for married people who are bored with each other and desire a vacation from marriage. Invite them to see the picture.

Use teaser cards and arrow signs on streets and highways. Spot warning and beware tack cards around town with copy: "Warning. Don't take a vacation, etc., etc., until you've seen . . . " etc., etc. You can use sticker or hanger suggestion cards on parked cars, 'phones and residential doors. Prepare cardboard lapel hangers to be worn around town by young men.

The title is also excellent for co-op ads and tieups with florists, beauty aids and jewelry stores, with the angle: "Give flowers and you won't find it necessary to take a vacation from marriage."

Teaser Ad Campaign Aids on "A Boy, A Girl and a Dog"

For his campaign on "Boy, Girl and a Dog" at the Hippodrome theatre, Pottstown, Pa., Melvin Katz ran a screen trailer 10 days in advance of playdates. A special 40 by 60 was planted in the lobby two days ahead using copy: "Mr. and Mrs. Pottstown, if you've thrilled to "Flicka," cheered to "Lassie Comes Home," then you'll just love "A Boy, A Girl and A Dog," etc.

Teaser advertising was used every other day for one week preceding the opening and the local PTA was contacted to inform its membership of the picture. The teaser ad copy ran along these lines! "Lost. A Boy, A Girl and A Dog. You'll find them all at the Hippodrome." etc.

Sayles Holds Cooking Contest

Alex Sayles, Fabian's Palace, Albany, put over a new campaign for "Weekend at the Waldorf." In conjunction with the *Knickerbocker News,* Albany area housewives submitted Thanksgiving Day menus. Outstanding menus were awarded War Bonds and guest tickets. Alex should now be the best cook among Albany area theatre men.

Merchant Tieups Spark Opening of "Spellbound"

The opening of "Spellbound" at the State theatre in Detroit was preceded by a successful advertising and exploitation campaign which included an exceptional number of merchant tie-ups set up by Alice Gorham, publicity director for United Detroit Theatres.

Maximum newspaper lineage was used in three Detroit papers starting the Sunday ahead of playdate. In addition, each newspaper gave ample space to stories and art in the amusement sections, fashion pages and news sections on the cast and story, with mention of playdates.

A "Miss Spellbound" contest was responsible for good news coverage. The purpose of the contest was to select Detroit's most charming, attractive and intelligent girl for the title.

Scores with Variety of Cooperative Advertisements

Cooperative ads were employed by Russeks, tying in "Spellbound" shoes, bags and gloves; Himmelhoch's on the Hattie Carnegie "Spellbound" hat; Robinson Furniture, Meyer Jewelry, Annie Furs, Hudson's "Spellbound" coiffure, used by J. L. Hudson, also a large co-op ad by Grinnell's. Winkleman's also used an ad to promote its latest "Spellbound" dresses.

Zenith hearing aids were tied in to the picture's campaign with window displays in twelve of the Zenith store outlets.

Window displays in Cunningham's played up the book with other displays breaking in Doubleday Doran's shops, also Kern's and J. L. Hudson's. A ski ad display in Peter's distinctive sport shop attracted considerable attention.

Extensive radio spot announcements focused attention on the opening. Spots were used on WXYA, WXYZ and CKLW. Street car dash boards on all main lines also kept Detroit "Spellbound" conscious.

May Dresses Usherettes In Farmerette Costumes

To attract attention to his booking of "State Fair" at the Rosetta theatre, Little River, Fla., Ed May dressed his entire staff of girls in farmerette costumes a week in advance of opening. Forty 10 by 30 direction arrows on which the title was printed were posted at busy street intersections and roads leading into the city.

For "G. I. Honeymoon," Ed had two girls telephone subscribers, giving them the following message: "Hello there Mrs. Jones. This is Gale Storm. I'm getting married you know, so be sure to come to see me in 'G.I. Honeymoon' at the Rosetta theatre Saturday."

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

LOST WEEKEND

Radio, newspaper advertising and extensive outdoor ballyhoo marked the opening of "Lost Weekend" at the Paramount theatre, Omaha. Manager Don Shane also arranged a series of screenings for the press, radio commentators and clergymen, which aided the advance publicity for the picture.

The newspaper campaign started almost two weeks ahead with teaser ads which built up to large display advertisements a few days before opening.

Spot announcements were used over KOIL, KOWH, KBON and WOW. A contest was planted with KBON in which listeners who identified a mystery tune were awarded guest tickets to see the picture. The "Umbrella Man" program, heard daily over KOIL, also plugged the attraction and presented a guest ticket each day to the person answering three questions correctly. On WOW picture plugs were broadcast as news bulletins, and liberal announcements were made over women's commentary programs.

Newspapers were especially generous with free publicity, special stories and art breaks hitting regularly as well as items which landed in the feature columns.

Schools and Libraries Extend Cooperation

Bookmarks advertising the playdates were distributed through schools and libraries, 200 window cards were placed in prominent locations, and special cards were posted on 100 trash cans in the downtown section.

Some excellent window tieups were effected tying in the sale of books with Matthews Book Shop and the book department of the Brandeis Store. One of the main street-level windows in the *World-Herald* building was devoted to a display of stills and photo enlargements with theatre credits.

Cutouts of Ray Milland were used to publicize the picture in the theatre lobby, well in advance in addition to several blow-ups, and a large setpiece which measured 11x13 ft. A false front was created for the current engagement with special illumination for after dark hours.



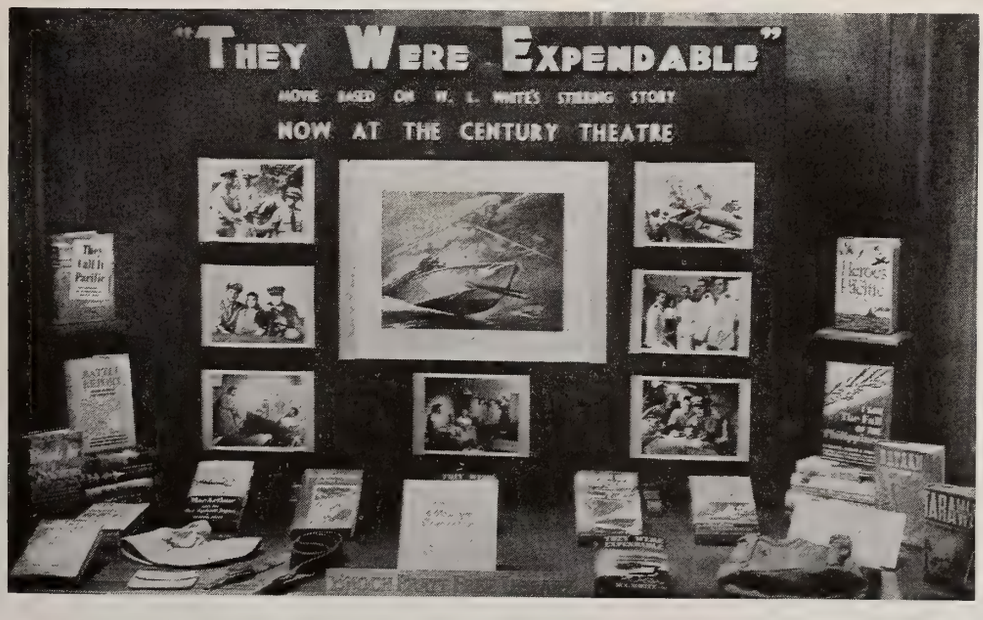
Cutout letters spelling out "The Lost Weekend" were placed on orchestra platform by manager Joe Alexander at the Albee, Cincinnati. Device attracted favorable comment and created advance publicity for film's date.

The *Cincinnati Enquirer* used a special feature writeup on Alcoholic Anonymous tied in with the picture's opening at the RKO Albee theatre in that city. Manager Joe Alexander and publicist Nate Wise teamed up and arranged a number of effective book shop tieups and radio promotions which helped to exploit the picture.

A "Man-on-the-Street" broadcast which emanated from the front of the theatre was devoted to plugging the picture and playdates, and radio time in the form of spot announcements heralded the engagement over WCPO, WLW and WSAI.

Lobby displays and cross trailers were used in the circuit's affiliated theatres in Cincinnati announcing the date.

An unusual display which helped to create advance interest was a 40 ft. cutout of the picture's title set across the orchestra pit. When the platform was raised during the showing of the trailer, special lighting effects brought the title and starting date in full view of the audience. During the regular performance the platform was lowered so that visibility was not obstructed.



Gertrude Bunchez, publicist for the Century, Baltimore, set this fine book tieup with the Enoch Pratt Public Library to help promote "They Were Expendable".

Stages Premiere for Short

A gala world premiere was arranged by manager Charles Kline at the Deadwood theatre, Deadwood, S. D., for "Days of '76", a one-reel subject. The campaign was as compelling as a feature picture opening. The Chamber of Commerce sponsored a parade, opening day, with the Deadwood Municipal Band participating; a nearby Army Air Base provided floodlights for night ceremonies, and local merchants bought radio time and newspaper space.

"IT IS DIFFICULT TO IMAGINE A PICTURE POSSESSING MORE POSSIBILITIES FOR SENSATIONAL MERCHANDISING!" – BOX OFFICE

(Naturally, You Get it from MONOGRAM)

8,000,000 READ IT IN THE READER'S DIGEST!

3,586,000 READ IT IN WOMAN'S HOME COMPANION!

The Reader's Digest

America's most shameful racket involves **Black Market Babies**

Mothers yearning for children [illegible] given up too quickly, couples sorrowing over defective children they adopted too hastily — such are the tragedies of the growing adoption racket

JIM and Helen Brown are proud of their tiny blue-eyed adopted son. While Helen discusses formulas with other mothers, Jim is [illegible] a bit boastfully: "He [illegible]

ment, to give advice to unmarried mothers and prospective foster parents. These departments will also recommend authorized adoption agencies, public or private, which make careful investigations of both foster parents and child before an adoption is made final. Such investigations m

WOMAN'S HOME COMPANION

Black Market Babies

by VIRGINIA REID

Mothers yearning for children they have given up too quickly, couples sorrowing over the development of children they have adopted too hastily—such tragedies need not be

Produced by JEFFREY BERNERD

Directed by WILLIAM BEAUDINE


"The syndicate wants more babies for sale!"
(And It's Legal In 28 States!)
DRAGGED OUT IN THE OPEN AT LAST!—The foul traffic carried on in countless cities by rapacious quack "doctors" and harassed girls they offer to "help"!
"BLACK MARKET BABIES"
RALPH MORGAN
KANE RICHMOND
JAYNE HAZARD · TEALA LORING
MARJORIE HOSHELLE · GEORGE MEEKER
A MONOGRAM PICTURE
POWER-PACKED AD CAMPAIGN HITS 'EM BETWEEN THE EYES!
Detroit Baby Black Markets Bring Tragedy, Peril to Hopeful
'Buyers' May Ruin Child's Life
Glendale Doctor Fined $200 in 'Black Market' Baby Deal
FRONT-PAGE STORIES WEEK-AFTER-WEEK IN NEWSPAPERS ALL ACROSS THE NATION!
EXTRA
MONOGRAM
Daily Star
AMERICA'S WIDE-AWAKE NEWSPAPER
FIRST WITH THE LATEST
EXTRA
EXPOSE "BLACK MARKET BABIES"
SENSATIONAL FILM BLASTS INFAMOUS RACKET
PAYOFF
SIZZLING TABLOID NEWSPAPERS FOR STREET BALLYHOO!
Screenplay by George Wallace Sayre · Original Story by George Morris
Suggested by "Black Market Babies" by Virginia Reid

"AWARDS SERVED AS GUIDE DURING WAR EMERGENCY"

—HARRY C. ARTHUR, JR.

DAVID A. O'MALLEY
Director, Advertising and Publicity
Columbia Pictures International

The Quigley Award is universally acknowledged as a distinguishing mark of recognition to exhibitor showmen throughout the world and a vitalizing influence in the progress of the motion picture in its mission to spread cheer and better understanding.

JOHN NOLAN
Theatre Executive
Comerford Theatres

I will be very happy to serve as a Judge on the Committee during 1946.

I think that the Quigley Awards Competitions are probably the best media of promoting showmanship, which may be necessary in the near future.

HARRY C. ARTHUR, JR.
Circuit Executive
F. & M. Stageshows, Inc.

For many years the Quigley Awards Competitions have served not only as an effective stimulant to managers to increase box office receipts, but it has also served as a guide and friend to the hundreds of men and women who stepped into managerial posts during the war emergency. Now that many of the managers are returning from duty with the armed forces, the Quigley Awards Competitions will aid them immeasurably as they reestablish themselves in the jobs that they had left behind some years previous.

I want to congratulate you on the high calibre of the campaigns which managers throughout the country have been submitting in the Quigley Awards Competitions.

ERWIN GOLD
General Manager
Randforce Amusement Corp.

I certainly appreciate your invitation and want you to know that I will be more than glad to serve.

HARRY L. ROYSTER
General Manager
Netco Theatres Corp.

These Awards have been and always will be an incentive for showmen to do a better job and especially now that the war is over. Exhibitors are going to have to put more effort and showmanship behind pictures to hold up the good grosses that we have had during the lush period.

The Awards sponsored by the MOTION PICTURE HERALD through the Managers' Round Table will be a helping and contributing factor to keep the exhibitors on their toes for increased grosses.

WILLIAM A. WHITE
General Manager
Skouras Theatres Corp.

It is with great pleasure that I accept your invitation to serve on the Committee for the 1946 Quigley Awards.

WILLIAM K. JENKINS
Circuit Executive
Lucas & Jenkins Theatres

It will be a pleasure for me to serve on the Quigley Awards Committee for the year 1946.

"Good Public Relations Job for the Industry"

To me, the contest serves many purposes. Not alone does it increase the box office return on our product, but in recent years it has done an increasingly good public relations job for the entire industry. In addition, it provides a splendid medium for the discovery of new and original exploitation abilities which can well be utilized by the home offices.

—PAUL N. LAZARUS, JR., Director Advertising, Publicity and Exploitation, United Artists Corp.

ROBERT MOCHRIE
General Sales Manager
RKO Radio Pictures

The impartial judging of outstanding theatre campaigns by selected groups of qualified sales and advertising executives is conducive to greater effort on the part of all true showmen. This encourages healthy competition for top boxoffice results, thus forming an important adjunct to merchandising campaigns created by the distributing companies.

It is only by close cooperation between the showman and the sales department that such results are achieved. The Quigley Awards Competitions are to be commended for their efforts in that direction.

MORI KRUSHEN
Mgr., Exhibitor Service Dept.
United Artists Corporation

The Quigley Awards Competitions serve an extremely valuable purpose in promoting improved box office potentials by providing an open forum for the exchange of exploitation ideas and by publicizing the individual efforts of field men.

Aside from the added incentive for exploitation men and theatre managers in the spotlighting of outstanding campaigns there is also, of course, the standard value of the Competitions as a means of pointing up those exploitation ideas which have been tested and proved practicable.

HARRY M. KALMINE
General Manager
Warner Bros. Theatres

Thank you for your invitation to serve as a Judge on the Quigley Awards Committee during 1946, which I am glad to accept.

S. H. FABIAN
Circuit Executive
Fabian Theatres

In reply to your recent communication, I will be very happy to serve as a judge on the Quigley Awards Competitions Committee during 1946.

FRANK BOUCHER
General Manager
K.-B. Amusement Co.

The Quigley Awards have been the greatest incentive for progressive theatre managers this grand industry has ever perfected. I am heartily in favor of same.

Theatremen Have High Praise for Awards

S. STEINHURST

Manager, Loew's Strand
Syracuse, N. Y.

Frankly I believe that Quigley Awards are one of the most important factors in stimulating effort today, for the following reasons. It is open competition for all members from the smallest to the largest theatre, thereby putting everyone on an equal basis. When a fellow running a small theatre out in the sticks knows that he is eligible to compete with some of the largest theatres in the business he is bound to work harder to gain recognition, thus he satisfies his ego (which no theatre manager would be complete without) that he is just as capable in his own situation as the big fellow. Also, in the other vein, the large operator cannot allow himself to be squeezed out, and the result is a friendly competitive rivalry, which in every sense of the word should mean better business, better management and recognition by his employer.

Since I have been a member of Managers' Round Table, I have tried to contribute a few things now and then, and I know I get a great kick when I see it in print. However, let me state that in 1946 you shall be hearing from us quite a bit, trying in our own little way to put Loew's Strand Theatre up among the leaders.

MOLLIE STICKLES

Manager, Poli-Palace
Meriden, Conn.

Among the few things which do not change are human nature and the fact that this is just another postwar world in which we will continue to regard the Quigley Showmanship Competitions as a leader and stimulant toward bigger and better publicity stunts. Lots of luck in your 13th year!

LOU COHEN

Manager, Loew's Poli
Hartford, Conn.

We feel that the exhibitors would be at a great loss without the Quigley Award competition to help stimulate their efforts.

All of our executives and superiors have watched Quigley Award competition among Loew theatremen with keen interest.

BOYD SPARROW

Manager, Loew's
Indianapolis, Ind.

I believe that the Quigley Awards are a great inspiration to every theatre manager. It gives him satisfaction that his exploitation work has been recognized and inspiration to do bigger things on future campaigns.

N. Y. CIRCUIT HEAD SAYS: "COUNT ON ME"

Of course you may count on me. I consider it a privilege to serve as a judge on your committee for the presentation of the annual Quigley Awards.

Your publication should be roundly commended for its efforts to promote showmanship in our business. — *JULIUS JOELSON, President, J. J. Theatres, Inc.*

JACK MATLACK

Advertising Director, J. J. Parker Theatres
Portland, Ore.

The Quigley Awards are the most important single factor and contributor to the maintenance of continued prosperous national theatre "boxoffice." The Quigley Awards have certainly inspired me to go beyond the ordinary duties of a theatre advertising director. They are as much of a tradition as is the "SRO" sign.

The Quigley Awards have been instrumental in my gaining the cooperation and respect of an entire city. I find newspapermen, radiomen, friends and associates striving to help me win another "Quigley." How can such feeling help but stimulate boxoffice in any picture to come under the Quigley "spell."

PAUL O. KLINGLER

Manager, Poli Strand
Waterbury, Conn.

The prospect of a Quigley Award has always been a stimulus to my efforts in any campaign I ever start. I think the Awards have definitely improved showmanship and put it on a higher plane.

"SHOWMANSHIP IS THE LIFEBLOOD OF INDUSTRY"

Congratulations on the advent of your 13th year. It will be your lucky 13th year and best of all years!

The Quigley Showmanship Competitions need no introduction to the theatre world; everybody is well aware that Showmanship is the blood that keeps the industry alive, and the Managers' Round Table is that lifeblood.

The Awards have done much for me, and I cannot begin to tell of my appreciation.—*LIGE BRIEN, Pressbook Editor, PRC Pictures, Inc.*

GEORGE KRASKA
JOSEPH DI PESA

Loew's State and Orpheum
Boston, Mass.

We are happy to express our approval of the Quigley Showmanship Competitions. We find them a medium for inspiration, education and alertness, always believing that competition is the life of trade and confident that those we serve are pleased with our efforts.

You may be assured that we shall continue to make contributions for the coming year, hopeful that our humble efforts may find stimulation in their reward and prove, even in a small measure, some help to other showmen.

We venture to say that work of this nature paves the way for greater responsibilities as well as compensations.

HAROLD S. MORTIN

Manager, Loew's State
Syracuse, N. Y.

One of the most welcome experiences I had was receiving my first Quigley Award certificate. I am sure in the coming year I will try to bother you as much as possible in trying for one of your higher awards. I feel sure that a great many executives of Loew's follow the managers' competition in the Managers' Round Table, and any mention carries a great deal of weight in their thoughts.

HARRY A. ROSE

Manager, Majestic Theatre
Bridgeport, Conn.

The Quigley Awards are definitely an incentive to play up every picture, or at least to try for one outstanding stunt. It is good friendly competition, that spurs one on to better efforts. These promotions are called to the attention of the bosses, which eventually must result in salary increases and promotions.

J. G. SAMARTANO

Manager, Loew's State
Providence, R. I.

Congratulations to the Quigley Awards on their thirteenth year. The Quigley Awards are a great incentive to exploit our attractions and increasing the revenue at the box-office. Our home office executives are always interested to see Loew managers in the competition.

JAMES SALMANS

Manager, Sixth Street Theatre
Coshocton, Ohio

The Quigley awards have always inspired me to greater showmanship. I would feel honored to place or win this year's contest.

SHOWMEN PERSONALS

In New Posts: Dick Kirsh, Queen, Wilmington, Del. Lloyd Gentle, Stacy, Trenton, N. J. Paul Kessler, Suffolk, Holyoke, Mass. J. Matthews, Palace, Norwich, Conn. J. Miklos, Embassy, New Britain, Conn.

J. Borenstein, Strand, New Britain, Conn. William Simpkins, Tower, Wichita Falls, Texas. Jack O. Mitchell, Uptown, San Antonio, Texas. Jack Weinstein, supervisor, Century circuit's Elm, Midwood and Vogue, Brooklyn, N. Y.

Assistant Managers: Carl Springer, Lyric, Gillespie, Ill. Russell Ordway, Allyn, Hartford, Conn. Allen Goodkin, Karlton, Philadelphia. Hilton Francis, Warner, Reading, Pa. Anthony R. Colucci, Rialto, Newark, N. J.

Returned Servicemen: Engene Coleman, Capitol, Scranton, Pa. Borge Iversen, State, Spencer, Ia. Leo Peterson, Princess, Eagle Grove, Ia. Rod McCulloch, Highland, Des Moines, Ia.

Art Rhodes, Carlton, Carrollton, Ill. Dan Austell, Carolina, Columbia, S. S. James A. Towns, Civic, Portsmouth, N. H. Berman Shieldes, city manager, Interstate Theatres, Tyler, Texas. Sonny Harris, Ritz, Marianna, Fla.

Birthday Greetings: G. W. Sampson, G. Otto Hartsoe, Ernst Williams, Achilles Damiani, Harry E. Finley, Moon Corker, John A. Cherry, Shelby McCallum, Eldy Williams, Phil Grody, H. A. Larson, Ken Vech.

A. Milan Wilson, George Heliotes, Thomas P. Dowd, Stanley Gartside, Roy Downey, Donlan Gould, Donley T. Shultz, George H. Washabaugh, George W. Jinks, Herman D. Wood, Frank Reid, Norman A. Linz, Harry A. Colvin, James Tracy.

Edward Spengeman, Paul H. Harrell, Dick Walsh, David W. Bayne, Fred R. Fisher, George A. Hodge, Joseph Rogatnick, Richard C. Shaw, Ernest A. Grecula, J. Mark Cadle, Norman J. Wilks, Harry Wade, M. J. Stockwell.

Jack Kleinman, Warren Wood, Cecil L. Brusegard, Henry Paul LeClair, Dan E. Krendel, William G. Cooke, Jr., Joe Miklos, Boydell Edwards, Jr., Sam J. Aaron, Paul D. Rainsberger, Frestle F. Chenoweth.

Showmen's Calendar: March 2nd: Texas Flag Day; Alexander Graham Bell born—1847; first United States postage stamp—1847. 3rd: Maine admitted to Union—1820; Florida admitted to Union—1845. 8th: Thomas Jefferson (third president) born—1743. 10th: Telephone first used—1876. 15th: Andrew Jackson (seventh president) born—1767. 16th: West Point Military Academy established—1802. 17th: St. Patrick's Day. 21st: First day of Spring. 23rd: Anniversary Patrick Henry's speech. 30th: Alaska purchased—1867; Maryland settled—1634.

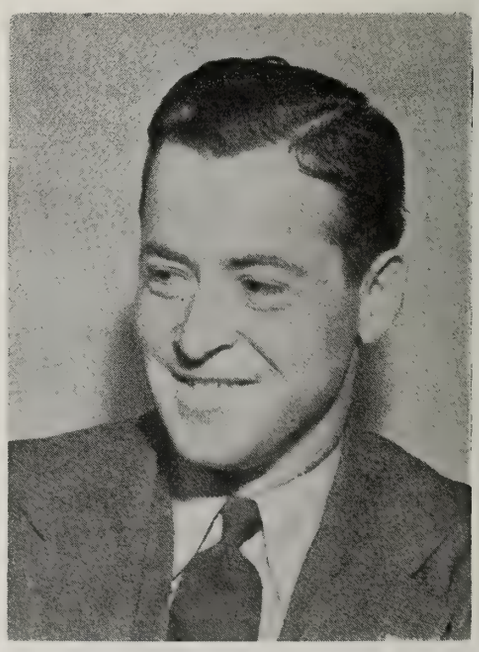
Collie Pup Giveaway Helps Sell "Son of Lassie"

An effective promotion was arranged by Manager V. C. Myhre at the Midway theatre, Rockford, Ill., to help exploit his date on "Son of Lassie." A tieup was arranged with the Comay Jewelry Company which awarded a prize pedigree collie pup to the school child who presented the winning essay contest among the schools.

The dog was on display in the theatre lobby a week ahead with appropriate announcements. A simulated doghouse with picket fence was placed in the center of the foyer. A committee of prominent citizens acted as judges in the contest which had the cooperation of the Rockford Safety Council. The cooperating jeweler purchased 2000 three-color Lassie pictures which were imprinted with theatre playdates and distributed to all children registering in the contest.

Pleshette Learns Business While Attending School

While attending school, Eugene Pleshette, manager of the Brooklyn Paramount theatre, worked for a year and a half for Frisch & Rinzler and at the Fox Capitol, doing such chores as ushering, changing marquee copy, putting up one-sheets, etc. While attending C. C. N. Y., Gene started at the New York Paramount December of 1928 and upon graduation and receiving his B.S., he decided to remain in the theatre, working his way up through treasurer, assistant manager and house manager. In November of last year Pleshette was promoted to managership of the Brooklyn Paramount.



ROUND TABLE VISITOR recently, Luther Smith, former manager of the State, Omaha, who has been discharged with the rank of staff sergeant after four years at Moody Field, Ga. Luther served as manager of the War Department theatre.

Games Help Katz Attract Kids

A stunt which reportedly brought good results for Phil Katz at the Kenyon theatre in Pittsburgh, Pa., was a "Triple-Header Fun Show" for kids in connection with the showing of "Our Vines Have Tender Grapes" together with "The Lady Confesses."

With MacCadden's Shoes as sponsors a three-in-one program was conducted; a spelling bee for boys and girls; a pigtail contest for girls and a freckle contest for boys on the stage with winners getting purchase orders for new socks and all other participants receiving passes for the theatre. Through the medium of an "A" board in the lobby contestants were secured and the event was also announced from the stage in advance.

A Christmas party was also arranged for children, Phil promoting 1,000 comic books which were given out at the door in cooperation with MacCadden's. One thousand free Christmas surprise bags were also promoted and distributed and games were played on stage for prizes.



Allen Has Spent Entire Career with Schine

Marcus Allen, manager of Schine's Strand theatre, Hudson Falls, N. Y., was born in Gloversville on September 22, 1919. Marcus started as student assistant at the Hippodrome theatre, Gloversville, for Schine, and was there for six months and then transferred to the Oneonta at Oneonta, N. Y., as assistant. From that post Allen went to the Palace theatre in the same city as manager, working there for two years before he was transferred to his present post.

Model Shopping Tour Proves Successful for Enke

In connection with his dates on "George White's Scandals" and "First Yank into Tokyo" at the Rivoli theatre, Hempstead, L. I., Ed Enke arranged for the services of a Conover model who went on a shopping tour of the town, visiting stores tied in on the deal. Shoppers recognizing her received guest tickets to the show.

A full page cooperative ad was run in *Newsday*, with six local merchants each paying $25. The ad was run the day before the shopping tour and publicity ran in the paper in addition.

Issues Special Heralds

To help sell his show at the Rialto theatre, Bushnell, Ill., D. M. Dillenbeck issued tinted heralds. One recent one carried a cut of an owl on the front page with copy below "A word to the wise. Don't fail to see." The inside spread was devoted to the film fare. Another carried a cut of a calendar pad with copy: "This is to remind you to see, etc., etc."

the one to watch!

Her sparkle *dazzles!* Her gleam makes you *blink!* Oh, you can't miss it when the *one* to watch comes along. Just blink your eyes at Ideal . . . the dazzler among movie magazine groups. Ideal's *Movies, Movie Life* and *Movie Stars Parade* sell out almost as soon as they come out . . . are the *fastest-selling* in the field. Ideal readers are teen-agers, romancers, just-marrieds . . . *America's greatest film fans.* Ideal gives them the kind of Hollywood reporting they're after . . . crisp, news-packed, and really *solid.* With what results! Two million readers in eight zooming years! Thousands more every issue! Keep your eye on Ideal.

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POSITIONS WANTED

PROJECTIONIST — 15 YEARS' EXPERIENCE. Finest references. Accepting best offer. FRANK HULL, 56 Miller Ave., Providence, R. I.

MANAGER, TEN YEARS' EXPERIENCE. Desires change. Address DRAWER 168, Inman, S. C.

THEATRE MANAGER DESIRES POSITION. Veteran, age 37, married. Best of references. South preferred. Z. AUSTIN, 718 Court St., Lynchburg, Va.

MANAGER, PRESENTLY EMPLOYED, THOROUGHLY competent desires change, independent or circuit, Metropolitan New York. BOX 1951, MOTION PICTURE HERALD.

SOUND ENGINEER, 12 YEARS' EXPERIENCE with major companies, 2 years' factory experience, covering electronics, sound and projection equipment, desires connection with a circuit, as engineering representative. All replies held confidential. BOX 1949, MOTION PICTURE HERALD.

USED EQUIPMENT

15,000 CHAIRS IN STOCK—6,000 NEW STEEL folding chairs, $2.25; 120 Irwin veneer backs and seats, $3.95; 365 American rebuilt, reupholstered red striped velour padded back, spring cushions, all metal lined, $7.95; 410 American ditto, $8.45; 440 American rebuilt heavy veneer back, spring cushions, $6.50; 440 American rebuilt veneer backs and seats, $4.95; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, good, $4.50; beautiful cardinal red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

4 SIMPLEX DOUBLE-BEARING MECHANISMS, rebuilt, $245 each; 4 Simplex double-bearing Rear Shutter mechanisms with latest improvements, completely rebuilt, $350 each; low-intensity Peerless Arc Lamps, rebuilt, 10¼" reflectors, $230 pair; 175 plain veneer Chairs, $3.25 each; spring cushion Chairs, $6.75 each; Suprex Arc Lamps rebuilt, from $425 a pair. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

600 WOODEN THEATRE SEATS IN A1 CONDITION. Apply PALACE THEATRE, Montpelier, Ind.

1 PAIR OF COMPLETE W. E. UNIVERSAL Base system for Simplex. Very reasonable. BOX 1952, MOTION PICTURE HERALD.

RE-OPEN THAT CLOSED HOUSE—THEATRES rate GI loan—complete Booth outfits; Projectors, Lamphouses, Lens, new Soundheads, Motors, new Amplifier, new Speakers, new Soundscreen. Guaranteed one year—Powers, $1,050; Simplex, $1,500; investigate! S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE 35MM, PROJECTOR, COMPLETE. Good condition. Cash or trade for 16mm. Must be complete with generator. W. S. TRITIAK, BOX 12, Invermay, Sask.

STUDIO EQUIPMENT

MAURER 16MM. RECORDING SYSTEM, $4,000 value, $2,250; Akeley 35mm. newsreel Camera, Gyrotripod, Lenses, Magazines, $995; three speed Eyemo, Cooke Lens, $275. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

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SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

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MODERNIZE YOUR PROJECTION LENS SYSTEMS by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O. Box 3755, Kirkwood 25, Mo.

OVER 22 YEARS—THE FINEST LOW-PRICED line of advertising for the exhibitor—Heralds, Programs, Banners. Window Cards—over 20,000 printing plates in stock. Write for samples. FEPCO THEATRE ADVERTISING, Box 795, OMAHA, NEBR.

HELP WANTED

WANTED: ASSISTANT MANAGER WHO CAN act as relief operator and do general theatre maintenance. Permanent position in small Eastern town for capable and energetic man. Good working conditions and salary for man interested in his work. State all qualifications and references in letter. BOX 1948, MOTION PICTURE HERALD.

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SPECIAL NOTICE FROM FELIX D'AUSILIO—Owner. Fully equipped theatre seating shop with "owner" including one trailer shop and light delivery truck, are willing to become a permanent part of your theatre circuit. What can you offer? FELIX, P. O. Box 320, Washington, Pa.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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SOUTH AMERICAN VARIETY JUMBO YELLOW Popcorn grown from Purdue University hybrid seed. Larger kernels, flavor rich, no hulls, quick popping. Sample on request. Immediate delivery. 500 pounds or less $9.25 cwt, more than 500 pounds, $8.75 cwt f.o.b. Hamburg, Ia. VOGEL AND SON POPCORN CO., Box 310, Hamburg, Ia.

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WANTED THEATRE, 400 SEATS OR MORE. Will buy or lease. Must stand investigation. Write. GORDON ARCHIBALD, 4840 Colonial Ave., Jacksonville, Fla.

WANTED TO BUY OR LEASE THEATRES IN New England. Forward details BOX 1941, MOTION PICTURE HERALD.

FOR SALE—THREE COLORED THEATRE CIRcuit, South Florida. Full investment recovered 2½ years. $50,000 cash, needed balance long terms. Fast growing section. BOX 1945, MOTION PICTURE HERALD.

VETERAN WITH EXPERIENCE AND CASH wants theatre. Prefer town of 2,000 or more, but will consider anything. Complete details please, and photo. BOX 1947, MOTION PICTURE HERALD.

WANTED TO BUY, LEASE, CONTRACT TO operate, theatre or theatres, Central Southern Ohio. Give population, full description of situation first letter. We will contact immediately. Growing organization with adequate financial background, fair practices. BOX 1946, MOTION PICTURE HERALD.

VETERAN WILL BUY OR LEASE THEATRE IN Midwest. L. LAMBERSON, Poledor Bldg., South Bend, Ind.

THEATRE. GOOD SUBURBAN HOUSE IN PORTland, Oregon. 740 seats mostly new. New booth equipment. House in tip-top shape. Owner says gross approximately $5,000 per month. Candy machine alone netted $4,500 last year. Fine double wall concrete building. $60,000 will handle. MR. ALLEN BURT, A. B. C. BROKERAGE CO., 304 S. W. 4th Ave., Portland, Ore.

WANTED TO LEASE: ONLY THEATRE IN town up to 5,000. 15 years as projectionist and manager. Prefer South or Southwest. BOX 1950, MOTION PICTURE HERALD.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MAINTENANCE DATA ON SOUND OR PROJECtion $5. WESLEY TROUT, Engineer, 575, Enid, Okla.

Transfilm to Expand

Transfilm, Inc., New York City, will expand its documentary work on educational and industrial subjects. Additionally, a new slide film technique developed during the war will be made available to industrial clients and a department for industrial and commercial photography will be established, it was announced.

UA Promotes Germaine

Sherman Germaine, for the past three years booker and office manager at United Artists, New Haven, has been named office manager in Cleveland. Henry Brunig, with UA in New Haven 14 years as shipper, poster clerk and booker, has rejoined the company following his release from the armed forces.

Americo Aboaf Here

Americo Aboaf has arrived in New York from Rome. Mr. Aboaf was managing director for Paramount in Italy from 1925 to 1939. He resigned at the time the company suspended operations in Italy. Subsequently for a year and a half, until Italy went to war, he was special representative for Universal, covering Italy, Spain and Portugal.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
COMPANY CHART
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Three Strangers

***Warner Brothers*—Three in One**

The lives of three persons, none of them very ordinary or pleasant folk, are considered in this story of three strangers who jointly own a sweepstake ticket. Geraldine Fitzgerald is the cattiest of women who ruins her husband's career rather than permit him to divorce her. Sydney Greenstreet is an embezzler who commits murder in an attempt to hide his bookkeeping crimes. Peter Lorre is an alcoholic who is suspected of murder.

Each has his own troubles to thrash out with the police, certified public accountants and "that other woman." All believe their troubles can be solved by money.

It's an excellent cast and there are absolutely top-notch performances which make for satisfying suspense and interest.

But because the film is concerned with three stories—the principals meeting only at the beginning and end of the film—there is a looseness in the construction that makes you wish the three lives were more closely knit together, that the exciting and vicious trio would scheme and plot together. The three acting together could really freeze you in your seat. The three merely appearing together is something else again.

As it is you must appreciate bits of the story rather than the whole: Greenstreet's public confession of the murder; Lorre's own money-making brand of whimsy; Miss Fitzgerald's venomous speeches and a particularly good performance by newcomer Joan Lorring who, given a few more roles, should soon be recognized as one of the Stars of Tomorrow.

Obviously designed to meet the current demand for hardboiled drama, "Three Strangers" almost succeeds in being the best of the lot but misses a direct hit by scattering its fire.

Seen at the home office projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date, February 16, 1946. Running time, 92 min. PCA No. 10762. Adult audience classification.
Arbutny .....Sydney Greenstreet
Crystal .....Geraldine Fitzgerald
West .....Peter Lorre
Icy .....Joan Lorring
Robert Shayne, Marjorie Riordan, Arthur Shields, Rosalind Ivan, John Alvin, Peter Whitney

The Virginian

***Paramount*—Technicolor Western**

With Joel McCrea, Brian Donlevy, Sonny Tufts and Barbara Britton in the principal roles, and with Technicolor performing the magic which it works with such special effectiveness on outdoor subjects, Owen Wister's memorable "Virginian" is seen in the best of its many screen presentations under the thoughtful production auspices of Paul Jones and the steady direction of Stuart Gilmore. It's as solid a story property as it always was, and presumably always will be, and it's always been box office.

Joel McCrea has the title role in the script prepared by those eminent scenarists, Frances Goodrich and Albert Hackett, and he plays it with a fine appreciation of the value of understatement. This is not an exceptional statement to be making about McCrea, whose Western heroes are perhaps the most credible of all, but there is an exceptional statement to be made about Sonny Tufts, who plays the hero's friend who goes wrong. In this casting the personable Tufts appears to have found his forte, for it is his performance that remains most prominently in memory when the picture is over, although his execution by a posse takes him out of it well before the end.

It is McCrea and Donlevy who stalk each other through the streets of the cow town at sundown, shooting it out finally in a remarkably well staged version of this familiar finale, and this is but one of three or four sequences wherein the picture achieves extraordinary tension.

It's a fine Western for the new generation grown up since the property was last filmed, or for any other generation fond of the more substantial and authentic variety of Western melodrama.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Relase date, Block 4. Running time, 86 min. PCA No. 10516. General audience classification.
The Virginian .....Joel McCrea
Trampas .....Brian Donlevy
Steve .....Sonny Tufts
Molly .....Barbara Britton
Fay Bainter, Tom Tilly, Henry O'Neill, Bill Edwards, William Frawley, Paul Guilfoyle, Marc Lawrence,

They Made Me a Killer

***Paramount*—Contemporary Melodrama**

Showmen shopping for a fast, actionful and stimulating melodrama, either to offer the customers on its single merits or as a lively running companion for a dull or talky program-topper, are given precisely what they're looking for by Producers Pine and Thomas in this melodrama. It's tight as a drum, as to plot lines, it moves not only with speed and dispatch but also with reason, and it rates, on points, as just about the best P-T job yet to hit the screen.

Robert Lowery is top man in a cast that contains no misfits, and he's in deep trouble from the opening shot in a script that keeps him and the others swinging or shooting or ducking punches or lead throughout. He's a hopped-up car expert, by trade, a circumstance which gets him involved innocently in a bank stickup with so much evidence against him that he elects to break away from the police and start out in pursuit of the robbers independently. That idea is far from new, but this treatment of it is as fresh as a daisy, and wholly plausible, as wrapped up in a screenplay by Geoffrey Homes, Winston Miller and Kae Salkow.

William C. Thomas directed the picture, with himself and William Pine as executive producers, and if this is a fair example of the gentleman's skill in the field of melodrama the exhibition field may be counted on to vote for a great deal more of the same.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, Block 4. Running time, 64 min. PCA No. 11097. General audience classification.
Tom Durling .....Robert Lowery
Jane .....Barbara Britton
Lola Lane, Frank Albertson, Byron Barr, Edmund

The Cherokee Flash

***Republic*—Western**

Sunset Carson and his foster-father get into plenty of trouble in a fast-moving, typical Western drama. Linda Stirling, Tom London and Frank Jaquet help get them out of their difficulties, but there's many a tense moment between first and final sequence.

According to Betty Burbridge's original screenplay, the trouble starts when Sunset's foster-father, ably portrayed by Tom London, decides to go straight, and parts company with his erstwhile associates, as tough a bunch as ever terrorized the West. These associates, however, don't see eye to eye with London in the matter of reform. There's a good deal of slugging and some rather erratic gunplay before Sunset persuades the bandits to see the light.

London is outstanding in the supporting cast. Thomas Carr's direction makes the most of the material. Bennett Cohen was the associate producer.

Previewed at the Hitching Post theatre, Hollywood, where the audience was appreciative. Reviewer's Rating: Average.—THALIA BELL.

Release date, December 13, 1945. Running time, 58 min. PCA No. 11051. General audience classification.
Sunset .....Sunset Carson
Toni .....Linda Stirling
Tom London, Roy Barcroft, John Merton, Bud Geary, Frank Jaquet, Fred Graham, Joe McQuinn, Pierce Lyden, James Linn

Swing Parade of 1946

***Monogram*—Musical**

Here's a musical that wisely concentrates on music, and the result is one of the best bundles of entertainment to come from Monogram to date. It has Gale Storm, whose indefinable charm gets over to the audience with amazing force; it has Connee Boswell, singing, "Just a Little Fond Affection," and "Stormy Weather," as only she can sing them, in spectacular settings. It has the Three Stooges, whose zany comedy lights up the picture with laughter. It has Louis Jordan and his Tympany Five; it has Will Osborne and his orchestra. And, for the ladies, it has Phil Regan, conventionally tall, dark and handsome.

It's a Harry Romm production, with Lindsley

Parsons sharing production honors. And the picture is a credit to both of them. Phil Karlson, the director, has to struggle with one of those stories about a girl who wants to be a singer, but since the girl in this case is Miss Storm, the hypothesis seems plausible enough.

Destiny guides her to a night club, just about to open, run by Regan, whose father doesn't approve of such goings on. She's thrown out of the place, suspected of being a process-server. The long arm of coincidence then guides her to the office of the disapproving father, and he promptly engages her—as a process-server. Her second attempt to crash the night club is successful, and thereafter the picture consists of music, dancing, comedy and a dash of romance.

Outstanding among Miss Storm's musical numbers are her renditions of "Oh, Brother," and "On the Sunny Side of the Street." Louis Jordan's top number is "Don't Worry About the Mule." Will Osborne contributes "A Tender Word Will Mend It All," and in this he is aided by Mary Treen, a comedienne of no mean ability, whose talents are hindered, rather than enhanced, by the ridiculous clothes in which someone saw fit to garb her.

The screenplay and original story were written by Tim Ryan and Edmond Kelso, respectively.

Previewed at the Alexander theatre, Glendale, whose audience was delighted with the offering. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 74 min. General audience classification.
Carol Lawrence .....Gale Storm
Danny Warren .....Phil Regan
Edward Brophy, Mary Treen, John Eldredge, Russell Hicks, Leon Belasco, Windy Cook, the Three Stooges, Connee Boswell, Louis Jordan and his Tympany Five, Will Osborne and his Orchestra

Six Gun Man

***PRC*—Western**

A maximum of galloping action and general whoop-de-do have been put into this one, making it a highly satisfactory specimen in its classification.

The original screenplay by Harry Fraser is according to the familiar Western specifications. It has a group of murdering desperadoes rustling cattle and holding the townfolk in terror. They enjoy pretty much a free rein of things until Bob Steele and Syd Saylor, incognito U. S. marshals, storm into the scene to change things. The plot takes on a number of exciting detours, punctuated by rounds of gunplay and fisticuffs, before the villains are caught.

Steele handles his role with manly conviction and aplomb, as Saylor contributes the comedy, and Jean Carlin pleasingly holds the slight romantic angle.

Arthur Alexander produced and Harry Fraser directed.

Seen at a New York projection room. Reviewer's Rating: Fair.—MANNY HERBSTMAN.

Release date, February 1, 1946. Running time 59 min. PCA No. 11274. General audience classification.
Bob (Stormy) Strom .....Bob Steele
Syd (Rawhide) McTavish .....Syd Saylor
Jimmie Martin, Jean Carlin, I. Stanford Jolley, Brooke Temple, Bud Osborne, Budd Buster, Stanley Blystone, Roy Brent, Steve Clark, Dorothy Whitmore

Face of Marble

***Monogram*—Horror Film**

Science and superstition, mixed in equal parts, constitute the basis of this picture which, though it strains the credulity of the literal-minded, should win whole-hearted approval from devotees of the supernatural.

John Carradine is convincing as a scientist who has discovered a method for restoring life to those lately dead by drowning and asphyxiation, though this is not his best performance. Robert Shayne, as his assistant, is sufficiently earnest. Of the two girls in the piece, Claudia Drake and Maris Wrixon, the latter is the more appealing. Willis Best and Rosa Rey make their small roles count.

Based on an original story by William Thiele and Edmund Hartman, Michael Jacoby's screenplay deals with the awesome results of tampering with nature's laws. The doctor, in trying to restore life, succeeds in restoring only a sort of death-in-life, a state in which the victim, deranged and disembodied, is capable only of violence and evil. In accordance with the ancient Greek belief that *nemesis,* or fate, always follows upon *hubris,* the flouting of natural law, the doctor meets death at the hands of one of the "undead" for whom he is responsible.

William Beaudine's direction is in key with the somber tone of the picture.

Previewed at the Vogue theatre, Hollywood, whose patrons appeared to enjoy the proceedings. Reviewer's Rating: Average.—T. B.

Release date, not set. Running time, 72 min. PCA No. 11286. General audience classificaiton.
Professor Randolph .....John Carradine
Elaine .....Claudia Drake
David Cochran .....Robert Shayne
Linda .....Maris Wrixon
Willie Best, Thomas E. Jackson, Rosa Rey, Neal Burns, Donald Kern, Allan Ray

A Guy Could Change

***Republic*—Light Drama**

Allan Lane and Jane Frazee have the leading role in this production. The story has a human interest touch and heart-warming incidents, although at times the plot drags.

Lane portrays a newspaperman whose wife died when their daughter, Nancy, was born. Twinkle Watts, a capable youngster, plays the part of Nancy at the age of eight. Lane has little time for his daughter. However, he tries to be a good father after he falls in love with Miss Frazee, a carhop at a "drive-in" restaurant. The three go bowling and all are pleased by the new romance. A sub-plot is introduced concerning a convict who breaks jail to kill Miss Frazee because her evidence had sent him to prison. Lane helps capture the convict, after the girl has been seriously wounded. A blood transfusion saves her life and there is a happy ending.

William K. Howard was the associate producer and director. The screenplay by Al Martin was based on the magazine story by F. Hugh Herbert.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, January 27, 1946. Running time, 65 min. PCA No. 11025. General audience classification.
Mike Hogan .....Allan Lane
Barbara Adams .....Jane Frazee
Nancy Hogan .....Twinkle Watts
Bobby Blake, Wallace Ford, Adele Mara, Mary Treen, Joseph Crehan, Eddie Quillan, Gerald Mohr, George Chandler, William Haade, Betty Shaw

Madonna of the Seven Moons

***Universal-Gainsborough*—A Double Life**

The third of a group of six English films which Universal is releasing, "Madonna of the Seven Moons," is a polite and rather demure adventure story, done on a lavish scale, of a beautiful woman whose rather upset mental condition sets her to living a double life, almost equally divided between a gentle and rich Florentine husband and a hairy-chested gypsy lover.

Slickly written and staged, the story has all the ingredients of one of those best-selling 10-pound period novels that regularly make the "best seller" list: money, jewels, religious spectacles, death bed scenes, costume parties, murders and several "Forever Amber" bedchamber scenes. Add to all of this a little more of the psychoneurosis with which the screen is currently occupied and it must be admitted that the ingredients are all there for a hit. It should be a big matinee success.

Yet although the emphasis is on melodrama, that melodrama is treated too reverently—without the customary brash and dash that American audiences expect. It's just a little too well bred and distant. Twelve minutes were cut from the film as released in England.

Excellent performances are turned in all around, with Patricia Roc, already in Hollywood, and Stewart Granger, who is surely a Hollywood bet, topping the list.

Previewed at the home office. Reviewer's Rating: Good.—R. L.

Release date, not set. Running time, 88 minutes. PCA No. 10933. Adult classification.
Maddalena and Rosanna.....Phyllis Calvert
Nino .....Stewart Granger
Angela Labardi .....Patricia Roc
John Stuart, Peter Glenville, Nancy Price, Jean Kent, Peter Murray-Hill, Dulcie Gray, Amy Veness.

The Flying Serpent

***PRC*—Drama**

A strange prehistoric creature, a mixture between a bird and a reptile, is left by a crazed archeologist to guard the secret treasure of an Aztec emperor, in this PRC offering, a briskly-paced drama with horror story trimmings. Whenever someone stumbles too close to the hidden fortune, the professor engineers the victim's undoing by planting on him a feather which attracts the bloodthirsty animal.

Although the story develops with mild interest, its plot turns often can be anticipated, robbing it of much suspense. Ralph Lewis, as a radio detective in the John T. Neville original screenplay, sets out to investigate the strange crimes and broadcast the details. His forays lead him to uncover the source of the crimes and in the climax rescue Hope Kramer, the professor's step-daughter, from the animal's jaws.

Sherman Scott has directed against a scenic outdoor background, getting the most out of standard material. Performances are generally effective. Sigmund Neufeld produced.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. H.

Release date, February 20, 1946. Running time, 59 min. PCA No. 11149. General audience classification.
Professor Forbes .....George Zucco
Richard Thorpe .....Ralph Lewis
Hope Kramer, Eddie Acuff, Wheaton Chambers, James Metcalf, Henry Hall, Milton Kibbee, Bud Buster, Terry Frost

ADVANCE SYNOPSES

CALIFORNIA GOLD RUSH
(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: "Wild" Bill Elliott, Bobby Blake, Alice Fleming.

WESTERN. A killer whose hobby is harmonica-playing, and a crook who poses as a dim-witted hotel keeper in a California gold rush town, nearly end "Red Ryder's" career when they force him to impersonate an outlaw, in an attempt to obtain a valuable stagecoach line. "Red," however, succeeds in turning the tables on the villain, bringing them to justice.

TALK ABOUT A LADY
(Columbia)

PRODUCER: Michel Kraike. DIRECTOR: George Sherman. PLAYERS: Jinx Falkenburg, Joe Besser, Trudy Marshall, Forrest Tucker.

COMEDY WITH MUSIC. A simple country girl comes to the city, and by her actions restores the optimism of a disillusioned night-club owner. Eventually she marries a friend of his, the manager of one of his night-clubs.

NO LEAVE, NO LOVE
(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: Charles Martin. PLAYERS: Van Johnson, Keenan Wynn, Pat Kirkwood, Marie Wilson, Edward Arnold.

COMEDY-DRAMA. Two Marines on furlough make an appearance on a radio program, during the course of which they switch identities. This circumstance leads to many complications, especially in regard to the girls whom the two meet. Eventually matters are resolved to the satisfaction of all.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 shorts releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	....
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (18½) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	....
7425	Hiss and Yell (V. Vague)	2-14-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	....
7434	A Hit With a Miss (18) (S. Howard)	12-13-45	....
7435	Spook to Me (17)	12-27-45	....
7436	The Blonde Stayed On (16½)	1-24-46	....
	COLOR RHAPSODIES		
6502	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	3-29-46	2806
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VODVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone (11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	....
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-8-45	....
7651	Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	....
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	....
7656	No. 6 That Feeling In the Moonlight (Baker)	2-21-46	....
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	2807
6860	No. 10 (10)	7-27-45	2807
	(1945-1946)		
7851	No. 1 (25th Anniversary Special) (9)	9-7-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	....
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	....
7855	No. 5 Movie Stunt-men & Doubles (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle)	2-15-46	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	....
7805	Rasslin' Romeos (Wrestling)	1-24-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-22-46	

M-G-M

	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W733	Quiet Please	12-22-45	....

PARAMOUNT

	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	11-9-45	2735
L5-2	(10)	1-4-46	....
L5-3	(10)	3-1-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper	12-14-45	....
U5-3	Olio for Jasper	1-25-46	....
U5-4	Together in the Weather	3-22-46	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks	11-2-45	....
E5-2	Service With a Guile	12-21-45	....
E5-3	Klondike Casanova	2-1-46	....
E5-4	Peep in the Deep	3-15-46	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	8-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	12-7-45	....
J5-3	(10)	2-8-46	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-23-45	2738
Y5-2	Hill Billies (9)	1-18-46	....
Y5-3	(Untitled)	3-29-46	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	2735
R5-3	Running tthe Team (9)	12-14-45	....
R5-4	Good Dog	1-18-46	....
R5-5	Dixie Pointers	2-22-46	....
R5-6	(Untitled)	3-29-46	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	10-26-45	2735
FF5-2	Naughty Nanette (20)	12-28-45	2758
FF5-3	College Queen	2-15-46	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend	11-30-45	....
D5-2	Bargain Counter Attack	1-11-46	....
D5-3	(Untitled)	3-1-46	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
	(1945-46)		
P5-1	The Friendly Ghost	11-16-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
P5-3	Cheese Burglar	2-22-46	....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

WALT DISNEY CARTOONS (Color)

54,108 Dog Watch (7) 3-6-45 2258
54,109 The Eyes Have It (7).3-30-45 2394
54,110 African Diary (7) 4-13-45 2426
54,111 Donald's Crime (8)....5-11-45 2426
54,112 Californy Er Bust (8)..... 2522
54,113 Canine Casanova (7½)..... 2522
54,114—Duck Pimples (7½)..... 2522
54,115 Legend of Coyote Rock (7) 8-24-45 2522
54,116 No Sail (7).....9-7-45 2611
54,117 Hockey Homicide (8)...9-21-45 2522
54,118 Cured Duck (7).....10-26-45 ....

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64,101 Canine Patrol (7).....12-7-45 2795
64,102 Old Sequoia (7).....12-21-45 2822

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54,308 Athlete of the Year (8).3-23-45 2394
54,309 Timber Doodles (8)....4-20-45 2446
54,310 West Point Winners (8).5-18-45 2511
54,311 Tee Tricks (8).....6-15-45 2554
54,312 Mexican Playland (8)...7-13-45 2579
54,313 Colorado Rainbows (8)..8-10-45 2611

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64,301 Athletic Items (8).....9-7-45 2735
64,302 Battling Bass (8).....10-5-45 2807
64,303 Ten Pin Titans (8).....11-2-45 2735
64,304 Arcaro Up (8).....11-30-45 2807
64,305 Ski Master (8).....12-28-46 ....

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53,204 Swing Fever (19).....3-16-45 2382

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63,201 The Derby Decade (22).9-21-45 2735
63,202 Russian Dressing (18)..11-23-45 2746
63,203 Twenty Girls and a Band (18) .....1-18-46 ....

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53,404 What, No Cigarettes? (18) 7-13-45 2522
53,405 It's Your Move (17)....8-10-45 2611
53,406 You Drive Me Crazy(17).9-7-45 2807

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63,401 The Big Beef (17)....10-19-45 2735
63,402 Mother-in-Law's Day (18) 12-7-45 2822

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53,704 Let's Go Stepping (17).5-4-45 2446
53,705 It Shouldn't Happen to a Dog (18) 6-15-45 2566
53,706 Double Honeymoon (17)..8-3-45 2598

(1945-46)

63,701 Beware of Redheads (17).9-14-45 2735

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54,205 No. 5 (8).....3-2-45 2363
54,206 No. 6 (8).....4-13-45 2426
54,207 No. 7 (10).....5-25-45 2446

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64,201 No. 1 (7).....9-14-45 2694
64,202 No. 2 (7).....10-19-45 2807
64,203 No. 3 (7).....11-23-45 2807
64,204 No. 4 (8).....12-28-46 ....

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53,105 Honorable Discharge (18)3-9-45 2363
53,106 Guam—Salvaged Island (17) 4-13-45 2426
53,107 Dress Parade (18).....5-4-45 2446
53,108 Battle of Supply (17)...6-1-45 2511
53,109 China Life-Line (16)....7-6-45 2542
53,110 Policing Germany (20).7-27-45 2611
53,111 Annapolis (18) 8-24-45 2694
53,112 California Boom-Town (16) 9-21-45 2694
53,113 Americans in Paris(16)10-19-45 2726

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63,101 Airline to Everywhere (17) 11-16-45 2766
63,102 T.V.A. (18).....12-14-45 2795

RAY WHITLEY WESTERN MUSICALS

63,501 A Western Welcome (18).9-7-45 2807
63,502 Sagebrush Serenade (19)10-26-45 2807
63,503 Ranch House Romeo(17)11-30-45 2758
63,504 Rhythm Wranglers (19).1-18-46 ....

SPECIALS

671 The House I Live In (10) 11-9-45 2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

5255 City of Paradox (8).....3-2-45 2240
5256 Alaskan Grandeur (8)....3-16-45 2282
5258 Land of 10,000 Lakes (8).3-30-45 2282
5259 Isle of Romance (8).....5-4-45 2466
5260 Sikhs of Patiala (8)....4-13-45 2426
5261 The Empire State (6)....7-27-45 2579

(Black and White)

5201 What It Takes to Make a Star (8).....7-6-45 2579

(1945-1946)

6251 Memories of Columbus (8)8-17-45 2694
6252 Magic of Youth (8).....8-31-45 2694
6253 China Carries On (8)...10-12-45 ....
6254 Bountiful Alaska (8)....10-26-45 2653
6255 Song of Sunshine (8)....12-7-45 ....
6256 Louisiana Springtime (8)12-21-45 2653
6257 The Lost Lake (8).....10-45 2653

SPORTS REVIEWS (Color)

5354 Down the Fairways (8)...6-1-45 2579

(1945-1946)

6351 Ski Aces (9).....9-21-45 ....
6352 Time Out for Play.....11-16-45 ....

TERRYTOONS (Color)

5512 Raiding the Raiders (7)..3-9-45 2402
5513 Post War Inventions (7).3-23-45 2426
5514 Fisherman's Luck (7).....4-6-45 2477
5515 Mighty Mouse and the Kilkenny Cats (7).....4-27-45 2566
5516 Mother Goose Nightmare (7) 5-11-45 2579
5517 Smoky Joe (7) 5-25-45 2522
5518 The Silver Streak (6½)....6-8-45 2598
5519 Aesops Fable—The Mosquito (7).....6-29-45 ....
5520 Mighty Mouse and the Wolf (7) .....7-20-45 ....

(1945-1946)

6501 Mighty Mouse in Gypsy Life (6) 8-3-45 2579
6502 The Fox and the Duck (7)8-24-45 2694
6503 Swooning the Swooners (7)9-14-45 2653
6504 The Watch Dog (7).....9-28-45 ....
6505 Gandy Goose in Who's Who in the Jungle (7).....10-19-45 ....
6506 Mighty Mouse Meets Bad Bill Bunion .....11-9-45 ....

MARCH OF TIME

VII-8 Meme from Britain (16).3-23-45 2374
VII-9 The Returning Veteran (17).....4-20-45 2402
VII-10 Spotlight on Congress (18).....5-18-45 2453
VII-11 Teen-Age Girls (17)....6-15-45 2499
VII-12 Where's the Meat? (17).7-18-45 2542
VII-13 The New U. S. Frontier (17) 8-18-45 2578

(1945-1946)

V12-1 The Palestine Problem (16½) 9-7-45 2638
V12-2 American Beauty (18)..10-5-45 2670
V12-3 18 Million Orphans (17).11-2-45 2703
V12-4 Justice Comes to Germany (20) 11-30-45 2726
V12-5 Challenge to Hollywood.12-28-45 2768

DRIBBLE PUSS PARADE

5902 Do You Remember (8)....6-2-45 2579

UNIVERSAL

LANTZ COLOR CARTUNES

9238 Woody Dines Out (7½)...5-14-45 2446
9239 Crew Crazy (7).....7-9-45 2579
9240 Dippy Diplomat (7).....8-27-45 2737

(1945-46)

1321 The Loose Nut (7).....12-17-45 2807
.... The Poet and the Peasant (7).... 2694

SWING SYMPHONIES

9237 Slphorn King of Polaroo (7) 3-19-45 2351

PERSON — ODDITIES

9375 Author in Babyland (10).5-14-45 2246
9376 Broadway Farmer (9)....5-28-45 2579
9377 School for Mermaids (9)..8-13-45 2598
9378 Kanine Aristocrats (9)...8-27-45 2750

(1945-1946)

1361 Gabriel Heatter Reporting (9) 9-10-45 2710
1362 Hill Billy Artist (9).....9-24-45 2694
1363 Paper Magic (9).....10-15-45 2695
1364 Pottery Poet (9).....10-29-45 2710
1365 Front Line Artist..(9)..11-12-45 2695
1366 Maestro of the Comics....2-18-46 ....

VARIETY VIEWS

9355 Your National Gallery (10½) 4-23-45 2258
9356 Wingman of Tomorrow (9) 6-4-45 2394
9357 Victory Bound (9).....8-6-45 2598
9358 Village of the Past (9)...8-20-45 2598

(1945-46)

1341 Queer Birds (9).....9-17-45 2694
1342 Go North (9).....10-1-45 2695
1343 Grave Laughter (9).....10-22-45 2695
1344 Doctor of Paintings.....11-5-45 ....
1345 Jungle Capers (9).....12-10-45 2807

NAME-BAND MUSICALS

9127 Rockabye Rhythm (15).....5-7-45 2477
9128 Artistry in Rhythm (15)..7-18-45 2579
9129 Waikiki Melody (15).....8-29-45 2611

(1945-46)

1301 Solid Senders (15).....10-21-45 2710
1302 Hot and Hectic.....11-28-45 ...
1303 Synco-Smooth Swing (15).12-19-45 2758
1304 Cuban Madness .....1-2-46 ....
1305 Tin Pan Alley Tempos (15).1-9-46 2822
1306 Melody Stampede (15)....1-16-46 2822
1307 Swing High, Swing Sweet.2-20-46 ....

SPECIAL SINGLE REEL MUSICAL

1381 Sing and Be Happy (10)..2-18-46 ....

UNITED ARTISTS

DAFFY DITTIES (Color)

.... The Cross-Eyed Bull (9)..... 2167
.... The Flying Jeep (9).....8-20-45 2611
.... The Lady Says No..... ....
.... Pepito's Serenade ....
.... Choo Choo Amigo..... ....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2801 Fashion for Tomorrow (10) 11-17-45 ....
2802 In Old Santa Fe (10).....1-12-46 2822

TECHNICOLOR SPECIALS

1004 Coney Island Honeymoon (20).....6-16-45 2487
1005 America the Beautiful (20) 8-4-45 2579
1006 Orders from Tokyo (20)...8-18-45 ....

(1945-46)

2001 Frontier Days (20).....12-8-45 2653
2002 Forest Commandos (20)...1-19-46 2822

SPECIALS

2901 The 900 (9).....9-15-45 2611

FEATURETTES

1107 Navy Nurse (15½).....3-3-45 2351
1108 It Happened in Springfield (20½) 4-28-45 2382
1109 Are Animals Actors? (16½) 3-31-45 2363
1110 Law of the Badlands (20).4-14-45 2394
1111 Plantation Melodies (18½) 5-12-45 2446
1112 Learn and Live (20).....7-7-45 2579

(1945-46)

2101 Barbershop Ballads (20)...9-8-45 2611
2102 Star in the Night (20)..10-13-45 2694
2103 All Star Musical Revue (20) 11-3-45 2735
2104 Good Old Corn (20).....11-24-45 2746
2105 Musical Shipmates (20)...2-16-46 ....
2106 Hitler Lives? (20).....12-29-45 2778

SPORTS PARADE (Color)

1505 Cuba Calling (9).....3-10-45 2351
1506 Swimscapades (18).....4-7-45 2394
1507 Water Babies (10½)....5-19-45 2426
1508 Mexican Sea Sports (10½) 6-9-45 2466
1509 Bahama Sea Sports (10½) 6-23-45 2511
1510 Flivver Flying (10).....6-30-45 2522
1511 Arabians in Rockies (10)12-15-45 2611
1512 Days of '76 (10).....12-22-45 ....
1513 Cavalcade of Archery (10).1-12-46 ....

(1945-46)

2501 Sports Go to War (10)..11-10-45 2695
2502 Holiday on Horseback (10) 2-2-46 ....
2503 Michigan Ski-Daddle (10)2-9-46 ....

MELODY MASTER BANDS

1607 Musical Mexico (8½)....3-24-45 2363
1608 Circus Band (10).....5-5-45 2446
1609 Bands Across the Sea (10) 6-2-45 2511
1610 Yankee Doodle's Daughters (10) 7-21-45 2533

(1945-46)

2601 Spade Cooley, King of Western Swing (10).....9-1-45 2611
2602 Here Come the Navy Bands (10) 9-29-45 2653
2603 Musical Novelties (10)...10-6-45 2694
2604 Music of the Americas (10) 12-15-45 2735
2605 Headline Bands .....1-26-46 ....

BLUE RIBBON HIT PARADE (Color)

1308 I Only Have Eyes for You (8).....3-17-45 2363
1309 Ain't We Got Fun (8)...4-21-45 2...
1310 I'm a Big Shot Now (7)...8-4-45 2611
1311 Speakin' of the Weather (7) 7-21-45 2522
1312 Old Glory (7).....8-25-45 2598
1313 Busy Bakers (7).....9-15-45 2695

(1945-46)

2301 Sunbonnet Blue, A (7)..11-17-45 2735
2302 Lyin' Mouse (7).....12-22-45 ....
2303 Good Egg, The (7).....1-5-46 2822
2304 Trial of Mr. Wolf.....2-9-46 ....

MERRIE MELODIES CARTOONS (Color)

1703 Life with Feathers (7½).3-24-45 2363
1704 Behind the Meatball (7½).4-7-45 2382
1705 Ain't That Ducky (7)...5-19-45 2446
1706 Gruesome Twosome (7)..6-9-45 2446
1707 Tale of Two Mice (7)....6-30-45 2487
1708 Wagon Heels (7).....7-28-45 2533
1709 Fresh Airdale (7).....8-25-45 2611
1710 Bashful Buzzard (7).....9-15-45 2695
1711 Peck Up Your Troubles (7) 10-20-45 2653
1712 Nasty Quacks (7).....12-1-45 2735
1713 Book Revue (7).....1-5-46 2822

"BUGS BUNNY" SPECIALS (Color)

1723 Hare Trigger (8) 5-5-45 2394
1724 Hare Conditioned (7).....8-11-45 2598
1725 Hare Tonic (7).....11-10-45 2694

VITAPHONE VARIETIES

1404 Overseas Roundup No. 1 (10½).....3-17-45 2363
1405 Overseas Roundup No. 2 (10) 5-26-45 2446
1406 Overseas Roundup No. 3 (10) 7-14-45 2466

(1945-46)

2401 Alice in Jungleland (10)..9-22-45 2611
2402 Miracle Makers (10).....9-1-45 2735
2403 Study of a Dog (10)....10-27-45 2694
2404 So You Think You're Allergic? (10) .....12-1-45 ....
2405 Peeks at Hollywood (10)..1-26-46 2822

OFFICIAL WAC FILMS

On to Tokyo (17) 2487
Something You Didn't Eat (9)..... 2566
Here Come the Yanks (10)....8-30-45 2693
What Every Veteran Should Know.9-13-45 ....
Victory Bond Caravan.....11-1-45 ....
That Justice Be Done (10)....10-18-45 2686
Hollywood Victory Caravan (20)..11-1-45 ....
Food and Famine.....1-27-46 ....
UNRRA Reports to the U.S.....1-3-46 ....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)..... 2351
Cap'n Cub (Film Classics) (10)..... 2415
Peace Builders (Brandon Films) (10). 2446
Marshal Stalin's Report (Artkino) (18) 2446
Maidenek (Artkino) (10)..... 2522
Calendonia (Astor) (18)..... 2653
Story of D.D.T (Brit. Inf. Service) (23) 2710
The Great Circle (Brit. Inf. Service) (13)..... 2718
Heir to the Throne (Brit. Inf. Service) (9)..... 2710

SERIALS

COLUMBIA

6160 The Monster and the Ape.4-20-45 2415 (15 episodes)

(1945-46)

7120 Jungle Raiders .....9-14-45 .... (15 episodes)
7140 Who's Guilty .....12-13-45 .... (15 episodes)

REPUBLIC

482 Manhunt of Mystery Island.3-17-45 2363 (15 episodes)
483 Federal Operator 99.....7-7-45 .... (12 episodes)
484 Purple Monster Strikes...10-6-45 .... (15 episodes)

(1945-1946)

.... Daughter of Don Q..... ....
581 The Phantom Rider.....1-26-46 .... (12 episodes)
.... King of the Forest Rangers..... .... (12 episodes)
.... The Scarlet Shadow ....

UNIVERSAL

9881 The Master Key ..... 4-26-45 241... (13 episodes)
1681-1693 Royal Mounted Rides Again .....10-23-45 ....

(1945-1946)

1581-1593 Secret Agent X-9....7-24-45 2638
1781-1793 The Scarlet Horseman.1-22-46 ....
.... Lost City of the Jungle..... ....

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2823. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

SPECIAL

Prod. No.	Title	Release Date
...	Kiss and Tell	Oct. 18,'45

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6209	Outlaws of the Rockies (1944-45)	Sep. 18,'45
7022	Crime Doctor's Warning, The	Sep. 27,'45
....	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing of the Western Trail (1944-45)	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
....	Snafu	Nov. 22,'45
7023	My Name is Julia Ross	Nov. 27,'45
....	Hit the Hay	Nov. 29,'45
6005	She Wouldn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
....	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
....	Pardon My Past	Dec. 25,'45
....	Out of the Depths	Dec. 27,'45
....	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	The Notorious Lone Wolf	Feb. 14,'46
....	Roaring Rangers	Feb. 14,'46
....	Bandit of Sherwood Forest	Feb. 21,'46
....	The Gentleman Misbehaves	Feb. 28,'46
....	Blondie's Lucky Day	Not Set
....	Boston Blackie's Private Ghost	Not Set
...	Galloping Thunder	Not Set
...	Gilda	Not Set
....	Gunning for Vengeance	Not Set
....	Heading West	Not Set
....	Just Before the Dawn	Not Set
....	Landrush	Not Set
....	Mysterious Intruder	Not Set
....	Night Editor	Not Set
....	Perilous Holiday	Not Set
....	Phantom of the Desert	Not Set
....	Regenades	Not Set
....	So Dark the Night	Not Set
....	The Story of Jolson	Not Set
....	Talk About a Lady	Not Set
....	Terror Trail	Not Set
....	That Texas Jamboree	Not Set
....	Two Fisted Stranger	Not Set
....	Throw a Saddle on a Star	Not Set
....	Walls Came Tumbling Down	Not Set

MGM

SPECIAL

605	Weekend at the Waldorf	Oct.,'45

BLOCK 13

600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.
610	Yolanda and the Thief	Nov.-Dec.

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Block 15

....	The Harvey Girls	Jan.-Feb.
....	A Letter for Evie	Jan.-Feb.
....	Portrait of Maria	Jan.-Feb.
....	Sailor Takes a Wife	Jan.-Feb.
....	Up Goes Maisie	Jan.-Feb.

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....	Adventure	Not Set
....	Army Brat	Not Set
....	Bad Bascomb	Not Set
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful in My Fashion	Not Set
....	Fiesta	Not Set
....	The Green Years	Not Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
....	Hoodlum Saint	Not Set
....	The Last Chance	Not Set
....	No Leave, No Love	Not Set
....	Postman Always Rings Twice	Not Set
....	Star from Heaven	Not Set
....	Three Wise Fools	Not Set
....	Till the Clouds Roll By	Not Set
....	Time for Two	Not Set
....	Two Sisters From Boston	Not Set
....	The Yearling	Not Set
....	Ziegfeld Follies of 1946	Not Set

MONOGRAM

407	Sensation Hunters (1944-45)	Oct. 13,'45
457	The Lost Trail (1944-45)	Oct. 20,'45
464	Riders of the Dawn (1944-45)	Nov. 8,'55
458	Frontier Feud (1944-45)	Nov. 24,'45
561	Lonesome Trail	Dec. 8,'45
508	Black Market Babies	Dec. 15,'45
501	Sunbonnet Sue	Dec. 15,'45
505	Allotment Wives, Inc.	Dec. 29,'45
516	Strange Mr. Gregory	Jan. 2,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along	Jan. 26,'46
513	Red Dragon	Feb. 2,'46
572	Moon Over Montana	Feb. 16,'46
552	The Haunted Mine	Feb. 23,'46
....	Code of the Drifter	Not Set
....	Face of Marble	Not Set
.....	Fatal Fingertips	Not Set
..	Fear	Not Set
....	Gay Cavalier	Not Set
....	The Jade Mask	Not Set
....	Joe Palooka, Champ	Not Set
514	Junior Prom	Not Set
....	Live Wires	Not Set
....	The Shadow Returns	Not Set
....	Suspense	Not Set
....	Swing Parade of 1946	Not Set
....	Trail of the Yukon	Not Set

PARAMOUNT

BLOCK 1

4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

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BLOCK 3

4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
1531	Road to Utopia	Mar. 22,'46

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Block 4

....	The Virginian	
....	They Made Me a Killer	
....	The Blue Dahlia	
....	The Well-Groomed Bride	

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....	Blue Skies	Not Set
....	Big Town	Not Set
....	The Bride Wore Boots	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Easy Come, Easy Go	Not Set
....	Hot Cargo	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	Our Hearts Were Growing Up	Not Set
....	Perfect Marriage	Not Set
....	Searching Wind	Not Set
....	Strange Love of Martha Ivers	Not Set
....	Swamp Fire	Not Set
....	To Each His Own	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

PRC PICTURES

....	Why Girls Leave Home	Oct. 9,'45
....	White Pongo	Nov. 2,'45
....	Club Havana	Nov. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Mask of Dijon	Mar. 7,'46
....	Romance of the West	Mar. 20,'46
....	Bombshell from Brazil	Not Set
....	Caravan Trail	Not Set
....	Devil Bat's Daughter	Not Set
...	Flaming Jungle	Not Set
....	Gentlemen With Guns	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Murder Is My Business	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Terrors on Horseback	Not Set
....	Sorority Girl	Not Set
...	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set
....	Wife of Monte Cristo	Not Set

RKO

BLOCK 1

601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

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SPECIAL

582	Woman in the Window	
681	Along Came Jones	
651	Wonder Man	
691	Pinocchio	
661	Bells of St. Mary's	

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BLOCK 2

606	Man Alive	
607	First Yank into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

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BLOCK 3

611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

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....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	The Calico Kid	Not Set
....	Christabel Caine	Not Set
....	Crack-Up	Not Set
....	Deadline at Dawn	Not Set
....	Desirable Woman	Not Set
....	Ding Dong Williams	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	From This Day Forward	Not Set
....	Galveston	Not Set
....	A Game of Death	Not Set
....	Genius at Work	Not Set
....	The Great Answer	Not Set
....	The Great Day	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	Journey Together	Not Set
....	If This Be Known	Not Set
....	The Kid from Brooklyn	Not Set
....	Ladies' Choice	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Notorious	Not Set
....	Riverboat Rhythm	Not Set
....	The Robe	Not Set
....	Sinbad the Sailor	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Tarzan and the Leopard Woman	Not Set
....	Till the End of Time	Not Set
....	Tomorrow is Forever	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
....	Who Is My Love?	Not Set
....	Without Reservations	Not Set

REPUBLIC

561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
....	Affairs of Geraldine	Not Set
....	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Days of Buffalo Bill	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	Gay Blades	Not Set
....	The Gentlemen from Missouri	Not Set
....	The Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
...	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	Madonna's Secret	Not Set
....	Murder in the Music Hall	Not Set
....	My Pal, Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set

Prod. No.	Title	Release Date
..	One Exciting Week	Not Set
..	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
...	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
.	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
..	Shine on Texas Moon	Not Set
..	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
...	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46

Prod. No.	Title	Release Date
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
..	American Guerilla	Not Set
...	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
.	Bon Voyage	Not Set
	Centennial Summer	Not Set
.	Chicken Every Sunday	Not Set
..	Claudia and David	Not Set
..	Cluny Brown	Not Set
...	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	Dragonwyck	Not Set
....	Johnny Comes Flying Home	Not Set
....	Rendezvous 24	Not Set
....	San Demetrio	Not Set
....	Sentimental Journey	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
....	Strange Triangle	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
616	A Walk in the Sun	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	Me and Mr. Satan	Not Set
....	A Night in Casablanca	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set

Prod. No.	Title	Release Date
....	The Strange Woman	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	NotSet

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Notorious Gentleman	Mar. 1,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
..	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	The Cat Creeps	Not Set
....	Design for Death	Not Set
....	Down By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Love Takes a Holiday	Not Set
....	Madonna of the Seven Moons	Not Set
....	The Man in Grey	Not Set
....	Night in Paradise	Not Set

Prod. No.	Title	Release Date
....	Prelude to Murder	Not Set
....	Shahrazad	Not Set
....	She-Wolf of London	Not Set
....	So Goes My Love	Not Set
....	Spider Woman Strikes Back	Not Set
....	Strange Conquest	Not Set
....	Tangier	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
....	Beast With Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Burma Victory	Not Set
....	Cinderella Jones	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Humoresque	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Saratoga Trunk	Not Set
....	The Sentence	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
...	The Verdict	Not Set

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

OLD SEQUOIA (RKO)

Walt Disney Production (64,102)

"Old Sequoia" is the largest tree in the forest and the pride of the state. Donald Duck, as the forest ranger, is given the responsibility of protecting the tree from attack by a group of beavers. His problems of combating the beavers and answering the phone in his ranger office presents many problems handled in the usual Disney manner. Donald is again the fall guy.

Release date, December 21, 1945 *7 minutes*

IN OLD SANTA FE (WB)

Technicolor Adventures (2802)

A gala fiesta is held annually in Santa Fe in which the gayly-dressed dons and duennas show their charms, church processions pass in review and children enjoy themselves. The camera catches this and many other highlights of the ceremony.

Release date, January 12, 1946 10 *minutes*

THE GOOD EGG (WB)

Blue Ribbon Hit Parade (2303)

The fable has a grief-stricken old hen about to end it all because she has no baby chick. However, she finds an egg in the sand, hatches it, and it turns out to be a turtle. The old hen loves it just the same, but the other chicks ridicule it. When the turtle eventually rescues the chicks from drowning, they gladly welcome it into their company.

Release date, January 5, 1946 *7 minutes*

MOTHER-IN-LAW'S DAY (RKO)

Edgar Kennedy (63,402)

Edgar Kennedy conceals his antipathy for his mother-in-law when he learns that his boss is highly in favor of in-laws. Edgar gets a raise and a promotion when his boss learns he is supporting his mother-in-law, a duty which the comedian actually finds unbearable. The lady finally leaves Kennedy's home, but her departure precedes a visit from Kennedy's boss, whereupon Edgar disguises himself as friend mother-in-law. At that point the lady returns, much to Edgar's embarrassment.

Release date, December 7, 1945 18 *minutes*

DREAM (Col.)

Community Sing (7653)

Don Baker at the organ, assisted vocally by the Song Spinners, give a treatment of such a diversified group of songs as "I Should Care," "Dreams," "Yah Ta Ta," "There, I've Said It Again," "O Really, O'Reilly."

Release date, November 29, 1945 10 *minutes*

FOREST COMMANDOS (WB)

Technicolor Specials (2002)

The subject is dedicated to the members of Canada's great flying fraternity, the bush pilots, whose duty is to fight forest fires, make rescue and mercy flights, and in general, to see that Mother Nature doesn't get out of hand. Scenic splendor highlights the film, as one of the pilots is followed on his rounds by the camera.

Release date, January 19, 1946 20 *minutes*

MELODY STAMPEDE (Univ.)

Name Band Musicals (1306)

Spade Cooley and his orchestra are featured in this two-reeler, with Fuzzy Knight as master of ceremonies. Entertainers introduced include "The Corral Cuties," Carolina Cotton, Jimmie Dodd, Carole and Jodie Gray, and the Pickard Family. The entire subject has western air with a number of tunes included.

Release date, January 16, 1946 15 *minutes*

TIN PAN ALLEY TEMPOS (Univ.)

Name Band Musicals (1305)

Phil Ohman and his orchestra are featured in this one. Among the songs offered are "Champagne Cocktail," "Coquette," "I Never Knew I Could Love Anybody," "Dark Eyes." Featured are "The Pied Pipers," Carolyn Grey, Grace Costello and Jimmy Dodd.

Release date, January 9, 1946 15 *minutes*

BOOK REVUE (WB)

Merrie Melodies (1713)

A book store at night forms the locale of the subject with popular book titles furnishing the basis for a series of timely gags built around Daffy doing an impersonation of Danny Kaye. In his antics, he is supported by caricatures of Frank Sinatra, Harry James, Tommy Dorsey, Gene Krupa, Benny Goodman and others.

Release date, January 5, 1946 *7 minutes*

PEEKS AT HOLLYWOOD (WB)

Vitaphone Varieties (2405)

Through a telescope from the Griffith Observatory, two young starlets peek at Hollywood. They catch view of Grauman's Chinese theatre, where all the greats of Filmland have impressed their footsteps in the cement. Also seen are Ken Murray, Arthur Lake, Hal Peary, Earl Carroll, Jane Withers, Errol Flynn and others.

Release date, January 26, 1946 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2810, issue of January 19, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2819 and 2820, issue of January 26, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2821 and 2822, issue of January 26, 1946.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631		
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361		
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	....	.....	....	....	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	....	.....	....	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46	....	.....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
†Bells of St. Mary's The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2810
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
•Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	....	.....	....	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	.	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	..	.....	....	2818	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
†●Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2810
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	..
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
●Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
●China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
●China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	
●Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	.	Joan Leslie-Robert Alda	Not Set	.	.....	....	1746	
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	..	.....	....	2710	...
Club Havana	PRC	.	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	.	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
●Come Out Fighting	Mono.		Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	..
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
●Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2810
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	...	Betty Hutton-Sonny Tufts	Not Set		.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2810
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
●Dangerous Intruder	PRC	...	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	..
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	...	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	...
Detour	PRC	...	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	...	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	..	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	...
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	...	.....	....	2695	.
●Divorce	Mono.		Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
●Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set		.....	....	2499	....
Dragonwyck (color)	20th-Fox	. .	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
●Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	.....	....	2744	....
Duel in the Sun (color)	UA	...	Jennifer Jones-Joseph Cotten	Not Set		.....	..	2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2798
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	...	.....		2366	..
●Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
FACE of Marble	Mono.	....	John Carradine-Claudia Drake	Not Set	72m	Jan. 26,'46	2818	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645		..
Fatal Fingertips	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	.....	....	2809	....
●Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45				2467	
Fear (formerly Suspense)	Mono.	....	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
●Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
●Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
●Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
●Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	..
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	..
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	.	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	2810
●Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
●Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....

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Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	..
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	..
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2216	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445		
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Not Set	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....		2744	..
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589		
Harvey Girls, The (col.) (Bl. 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	552	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA		Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626		
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	.	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	...
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597		
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554		
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40		...	..
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Dec. 21,'45	96m	Jan. 19,'46	2806	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2585	2279	
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	.....	....	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny In the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	RKO	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set				2628	
Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2810
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	..
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2810
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	.	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	.
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	...	.

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MADONNA of the Seven Moons (British)	Univ.	....	Phyllis Calvert-Stewart Granger	Not Set	88m	Jan. 26,'46	2818	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Josiane-Heinrich Gretler	Nov. 12,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	....	.....	....	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
•Midnight Manhunt (formerly One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino		War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night In Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	.....	....	2279	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB		John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	....	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
•Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious Gentleman	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	.....	....	2809	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Heareid-Eleanor Parker	Not Set		.....	....	2093	....
On Approval (British)	English	..	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set		.....	....	1431	
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2798
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662		
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA		Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631		
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40		....	
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810
•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	

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•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	
Road to Utopia	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	....	.....	....	2792	....
Roaring Rangers	Col.		Charles Starrett-Smiley Burnette	Feb. 14,'46		.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	...
Sailor Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
Salty O'Rourke	Para	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	...	...
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	....	.....	....	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set		.....	....	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	...	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	....	Kane Richmond-Barbara Reed	Net Set	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	...	....
She-Wolf of London	Univ.	....	June Lockhart-Jan Wiley	Not Set	....	.....	....	2809	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20, 43	2401		
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set				2628	..
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
So Goes My Love	Univ.	....	Myrna Loy-Don Ameche	Not Set	....	.....	....	2809	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	...	.....	....	2628	
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC		Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	..
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45				2628	
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
•Southerner, The	UA		Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2798
•South of Rio Grande	Mono.		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2810
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set				2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2810
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	..	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2810
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2798
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	...
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.		Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.		Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept 1 '45	2625	2403	
Swing Parade of 1946	Mono.		Gale Storm-Phil Regan	Not Set	74m	Jan. 26,'46	2817	2628	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Not Set	....	.....	....	2818	....
Tangier	Univ.	....	Maria Montez-Preston Foster	Not Set				2756	....
Tars and Spars	Col.	...	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO		Johnny Weissmuller-J. Sheffield-B. Joyce	Not Set		.....	...	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	...
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	....	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	
•That's the Spirit	Univ.	9014	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	...
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		
They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909		
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2810
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2810
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45				2467	
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	...	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set				2555	
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set				2776	
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set		.....		2628	..
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	...
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	....
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.		Joel McCrea-Brian Donlevy	Block 4	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45				2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Not Set	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo		Carol Raye-Peter Graves	Not Set		July 28,'45	2566		
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662		
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2798
Well Groomed Bride, The	Para	....	Ray Milland-Olivia DeHavilland	Block 4	....	.....	....	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2810
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC		Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	...
Why Girls Leave Home	PRC		Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	Not Set	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	...	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies of 1946 (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2821 and 2822.



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MOTION PICTURE HERALD

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JOHNSTON, IN MIAMI, SEEKS NEW PEACE FORMULA FOR STUDIO LABOR



Columbia Celebrates A Silver Jubilee

Vol. 162, No. 5; February 2, 1946

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Look Magazine said: "First Big Musical of 1946. It sets a fast pace for the New Year's movie musicals!" And how!

LOOK!

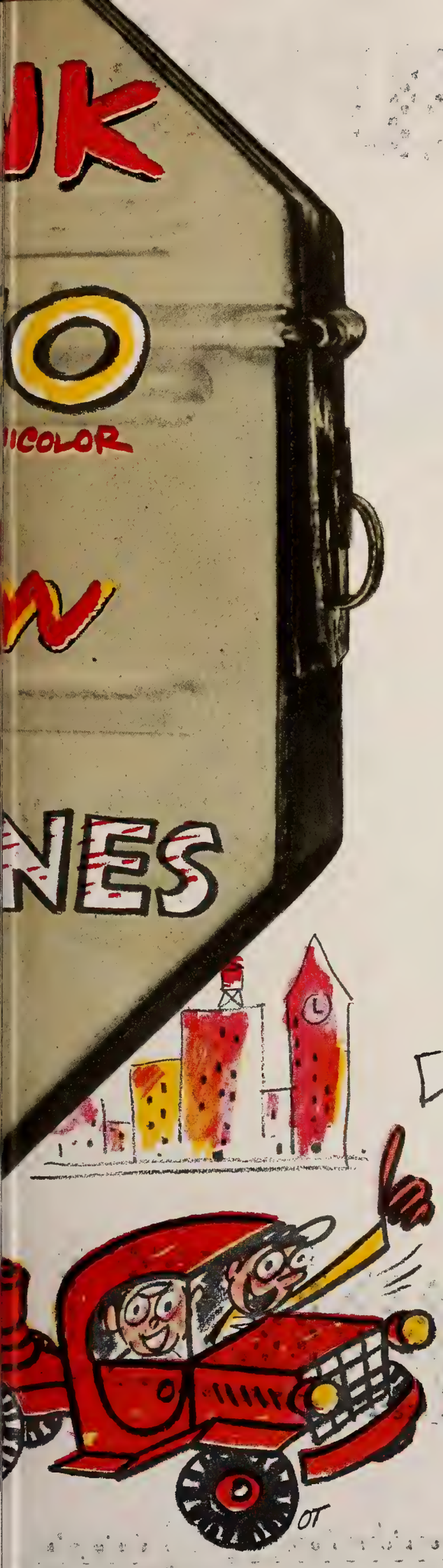
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 162, No. 5 — February 2, 1946

LABOUR CONTRACTS

LABOUR has become both big politics and big business. Until labour in business is brought under the disciplines that obtain for industry, there can be no abiding, or even transient, industrial peace. First and prime essential of labour-management peace is mutual respect for contracts.

Disrespect for contract, the officially given and recorded word, is what on diplomatic levels is known as the "scrap-of-paper" attitude. That has ever brought war, destruction, chaos and the final authority of might regardless of right.

The labour differences which have flared anew in the Hollywood scene are continuing, in truth, for lack of respect for contracted agreement—in sum, a rejection of orderly process.

About a month ago the Hollywood turmoil was brought to a truce by the setting up of a panel by the American Federation of Labor to adjust the dispute. The two labour factions were at issue over questions of jurisdiction, and the employers agreed to accept the findings of the panel.

While, perhaps, the panel seemed to lack exact knowledge of all aspects, it did reach a decision by due process. Now, one of the labour factions, disliking the findings, refuses to abide by them.

It may be observed that the American Federation of Labor, in all of its seventy-seven years, has never settled a jurisdictional dispute. This reflects a dismal aspect of the labour situation which obviously cries for attention.

Grounds for dispute often exist in business and industrial relations. It is the process of our civilization to submit the issues to court, after other devices have failed. The litigation runs its course to the ultimate final decision and the matter is considered adjudicated and ended. If that did not obtain, we should have no law but, instead, chaos. Litigations and arbitrations must be accepted as authoritative. Contracts must be respected. And this by labour if labour is to be an organized and respected element of industrial society.

■ ■ ■

CENSORSHIP, AGAIN

THE inutility of political censorship is demonstrated currently in the case of "Scarlet Street" from the Universal Pictures Corporation. Much of a pother has been had, and to no consequence, save some unwarranted disparagement of the picture, with no gains whatever for any cause.

The story contains what may be called strong material pertaining to hard aspects of life, but the original action of the New York State Board in condemning the picture was not to be justified by any real understanding of the moral issues or the representation of them. Proof of that may be had from an examination of the changes requested, none of which might be considered to affect the character of the product or its implications, direct or indirect. They are changes for the sake of changes.

Dr. Irwin Conroe, head of censorship, went off the deep end in the original condemnation of the picture and found it necessary to make an about-face rapidly, which was brave enough. But his discussion of the picture as dealing with important sociological problems indicates that he is not sure of what he is talking about.

The picture is a morbid, seamy story dealing with the dregs of humanity. One of those now and then may be accepted in the flow of entertainment offerings. A cycle of the like would be disastrous.

This industry has experienced a cycle of sordidness in the gangster pictures. Just too many of them were found too often in the theatres. The result was serious question as to the screen's discharge of its public responsibility. One picture, or even several, would not bring this about. A cycle did, and a cycle of "Scarlet Streets" would do it again.

Scarlet Street is not Main Street.

■ ■ ■

ABOUT "SIGNIFICANCE"

THE place of propaganda and "significance" in the twain arts of screen and stage have come under examination, with a coincidental simultaneousness, by two articulate experts, Mr. Howard Deitz in the New York *Times* Sunday magazine section and Mr. George Jean Nathan in *The American Mercury*. Through their divergent experiences they have come, it seems, to the conclusion that a show ought to be a show.

Mr. Deitz remarks upon the flow of articles from cinema critics here and abroad comparing unfavourably Hollywood's products "with the mighty efforts that are supposed to be under way in studios of other countries" and " . . . the growth . . . of a viewpoint which expresses itself in the demand for 'significance' on the screen".

Observes Mr. Deitz, " . . . People go to cinema theatres to be interested and emotionally purged. They do not go to be deliberately preached at; and this is where it would seem that certain of the socially minded critics go a bit astray. This is not to say that many of the finest motion pictures do not contain urgent and important moral and political lessons. . . . "

A good "escapist film", he holds, "is bound to contain . . . qualities of sound drama. It has a reality of its own, however fantastically removed from the actualities of our day-to-day living.

" . . . A bad show on a lofty theme is far worse than a good show on a far lesser one."

In a discussion of the critics, Mr. Deitz remarks that "the average of Hollywood's product is compared unfavourably with the very best foreign films—which are all we see out of thousands". He sums up: "Whatever the primary purpose, all is lost if they do not entertain."

Pertaining to the stage, Mr. Nathan in *The Mercury* observes upon the difference "between the playwright who proves his plea, whatever it may be, for his drama instead of permitting his drama to prove it for him. The further difference is between a green traffic light which automatically indicates progress and a traffic cop who accompanies it with a loud, peremptory 'Go!'.

"More than anything else, it is this traffic cop in drama that has undone many of our modern American playwrights. . . .

"There are, however, signs and tokens that this propaganda drama is slowly on the way out." —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Thirty Miles

THE camera will be there when the atom bomb in its probably increased effectiveness is unleashed against an obsolete but numerous fleet of the world's battleships in May, at Bikini atoll, the Pacific. The Navy has arranged the test, one of three scheduled. The bomb will be exploded above the ships. Other tests, if held, will see the bomb exploded at ship level, and below the surface of the water.

Photography will be the chief factor in the tests and exhaustive preparations are now being made for coverage. Cameras will be mounted on ships, on land and in the air, in piloted and pilotless planes. The cameras, both still and motion picture, will be shielded against radioactivity by elaborate turrets and heat shields.

The distances at which living photographers will be able to operate their machines are still being discussed. Newsreel editors were told this week they would be able to perch their cameras 30 miles from the explosion.

Double Bill

TWO adjoining hotels, the Chase and Park Plaza, will be utilized for the first convention of the Theatre Activities Committee of the Motion Picture Industry April 1 and 2 in St. Louis. Harry Arthur, St. Louis exhibitor, chairman of the convention committee, reported last Friday that convention quarters for delegates and for the meetings would be divided between the two hotels.

Mr. Johnston Invites

ERIC JOHNSTON, president of the Motion Picture Association of America, will meet executives of the industry at a series of three social events next week in New York.

At the Astor, Thursday noon, he will have lunch with the sales executives of the distributing companies.

At the Waldorf Astoria, Thursday evening, he will have dinner with newsreel executives, advertising and publicity staffs and the trade press.

At the Plaza, Friday noon, he will have lunch with executives of the affiliated circuits.

Big Week

THAT noise you hear is the old Broadway box-office records being broken by the current attractions in New York's first run theatres. At the Roxy, "Leave Her to Heaven" 's second week topped the first week run of "State Fair," while its third week equalled the first week of "A Tree Grows in Brooklyn." The picture is now going into its sixth week. At the Capitol attendance on Monday reached a 26-year high when an estimated 20,000 people paid admissions to see "The Harvey Girls" with Judy Garland. The previous record was set on August 6, 1945, when "Anchors Aweigh" was shown, and July 24, 1944, when "Since You Went Away" was the main attraction. The gross at the Capitol for the week is estimated to reach the all-time high of $108,000. At the Radio City Music Hall "The Bells of St. Mary's" grossed approximately $115,000 for its eighth week and is headed for a ninth, while "The Lost Weekend" at the Rivoli grossed $58,500 in its eighth week, exceeding earlier expectations.

Foreign Policy

A DEFINITE policy of all-out support for American films abroad has been enunciated by the State Department through Assistant Secretary of State William Benton.

Through the International Information Service, the now-forming United Nations Educational, Scientific and Cultural Organization and the foreign officers of the Department, every effort will be made to expand the field for American motion pictures in foreign countries throughout the world.

"The State Department plans to do everything within its power along political or diplomatic lines to help break down the artificial barriers to the expansion of private American motion pictures and other media throughout the world," Mr. Benton said.

USO Report

TO celebrate the fifth anniversary of the United Service Organization, Dr. Lindsley F. Kimball, president, has prepared a report on the organization's activities to be presented at anniversary luncheons to be held throughout the country February 4. According to Dr. Kimball there were 3,035 USO units in operation during the peak war activity and 178 units were overseas. Some 30 USO centers in Hawaii are operating currently, and 12 will continue through 1947. The report also calls attentions to the morale value of the motion pictures. On the Atlantic side of the Panama Canal for soldiers, sailors and marines who were not permitted to leave their ships the USO put on a five-week pier-side show, 24 hours daily, for 35 days. The audience hung on lifeboats, on the rails of the transports and even took vantage points on the masts.

MGM's FM

MGM will begin immediate construction of a new FM radio station covering the Los Angeles area, with a broadcasting schedule to start about May 1. The station will bear the call letters KMGM and will be located at the top of Mulholland Drive in Beverly Hills. The station will be equipped with a 262-foot antenna which will afford coverage over a radius of 75 miles in any direction. The company has also applied for a television license to be operated from this location. Additional FM stations are planned for Chicago and Washington.

ARBITRATION, five years old, has more happy returns Page 13

JOHNSTON appears at AFL meeting, seeking studio labor peace Page 14

COLUMBIA PICTURES celebrates a silver anniversary Pages 15—18

WOO local units in drive for national exhibitor strength Page 19

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PATRONS must be retained at all costs, Rodgers tells meeting Page 22

ALLIES rebuilding a film industry in occupied Germany Page 24

LADY YULE, 72 years old, a leader of British production Page 26

MPSAA board votes to dissolve organization February 28 Page 38

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"Caesar" Again

"THERE will be no more films, under present plans, on the scale of 'Caesar and Cleopatra'." Sir Stafford Cripps, president of the British Board of Trade, told the House of Commons Monday that this is his understanding, from conversations with British producers. Sir Stafford had been answering criticisms which noted that the film cost $6,000,000 and the country would sustain a loss if the picture did not succeed. However, he added, the picture was made to aid other British pictures obtain a foothold in the American market.

Television's Future

TELEVISION'S present and future were discussed again Tuesday at the Hotel Statler in Washington when 350 industry leaders and executives met under the auspices of the Television Institute. Paul Porter, FCC chairman, pointed out that television in the lower frequencies is ready to go now but eventually would move to higher frequencies. Paul Raibourn, president of Television Productions, Inc., outlined the economics of the product and its use as an advertising medium, while J. R. Poppele, Television Broadcasting Association president, brought out the fact that Washington is second only to New York as a source of news. Other speakers included Ralph Austrian of the RKO Television Corp., David Aarons of Gimbel's Philadelphia department store, and Paul Mowrey, television chief of the American Broadcasting Co.

Anniversary Film

London Bureau

AN EARNESTLY contrived lantern-lecture picture, "Echo of Applause," purporting to cover motion picture's history from its beginnings down to the end of the silent era, has been released in England to coincide with the fiftieth anniversary of the first public showing of motion pictures in Britain, February 20, 1896.

The film is a sort of symposium of submission from Britain's Science Museum, Royal Photographic Society and National Film Library and it seems a pity that the resources of New York's Museum of Modern Art were not also drawn upon and the whole eked out with some painstaking reconstruction work.

The exhibit traces cinema's origin from Leonardo da Vinci's camera obscura and includes snippets of recollected classics and extracts from D. W. Griffith's "Female of the Species." There are flashes of Ford Stirling, Norma Talmadge, Mary Pickford, John Bunny, but, oddly, scarcely a sight of Charles Chaplin or Rudolph Valentino.

Historians learned in motion picture will frown upon the many faulty emphases in the anthology and manifold omissions. The fans will have their laughs at the strange antics depicted in the modest piece.

The film, which runs for 53 minutes, was produced by James M. Anderson for distribution by Warners.—P. B.

Bobby-Sox Protest

THE only theatre in the town of Veronia, Ore., was closed this week as teen-aged film goers marched under the marquee in protest against paying the full adult admission price of 50 cents. Adults and children in the 10-cent bracket respected the picket line. O. J. Miller, executive secretary of the Oregon ITOA, said the theatre would remain closed until striking youngsters and adults were willing to arbitrate with the owner.

TRUMAN TALK SPURS MARCH OF DIMES

In a nationwide broadcast, Wednesday night, from the White House in Washington, President Truman, speaking on behalf of the March of Dimes campaign in an address titled "America Commemorates Franklin D. Roosevelt's Birthday", praised the late President for his philanthropic work in the cause of infantile paralysis, and told the listening audience "the fight against infantile paralysis cannot be a local war; it must be nationwide. It must be total war in every city, town and village throughout the land, for only with a united front can we ever hope to win any war.

"Wars are expensive," the President said. "This one will be, too. But the thousands of victims claimed each year by infantile paralysis justifies the cost. Americans do not reckon human life and happiness in terms of dollars."

In New York, plans were approved Wednesday to continue the March of Dimes another four days, Thursday through Sunday. The industry committee for the drive said indications were that collections would top last year's all-time record, and reports from west coast theatres showed them far ahead of last year's totals.

PEOPLE

JOSEPH FREIBERG has been appointed manager of Columbia's sales accounting.

M. N. GRASSGREEN of the 20th Century-Fox Boston office has been named to an executive sales post in the home office.

JOHN C. RUNDELL, theatre manager of Montpelier, Ohio, has been elected president of the city's Board of Education.

MAJOR ROBERT PRATCHETT has joined Paramount International's home office staff.

PAUL HARRISON, columnist, has been appointed copy and assignment editor of the Warner Studio press department.

EDWARD P. CURTIS, vice-president of Eastman Kodak, has been elected an executive of the Air Force Association.

LAMAR SWIFT has been named Macon district manager for Georgia Theatre Company.

HAROLD PERLMAN, recently discharged from the Army, has returned to Filmack Trailer Company as advertising director.

DONALD G. SCHINE, son of LOUIS SCHINE, Gloversville, N. Y., has been awarded the Medal of Merit.

JAMES DEMPSEY, M and P. theatre manager in Boston, has been promoted to district manager.

WILL H. HAYES has left Chicago's St. Luke's Hospital and is en route to Hollywood.

JOSEPH F. GOETZ has been promoted to assistant manager of the Chicago-Milwaukee district for RKO.

RICHARD PITTS has rejoined the Charlotte *Observer* as motion picture editor after three years in the Army.

JOHN J. DERVIN, Boston branch manager for United Artists, has been elected chief barker of the Boston Variety Club.

RICHARD D. SPIERMAN has been appointed Monogram home office representative.

H. DONALD HUNTER has been appointed branch manager in Trinidad for Paramount International.

EDWARD SCHREIBER, of Richard Condon, Inc., will coordinate activities of Columbia's Silver Anniversary celebration.

CARL W. SCOTT, former city manager for Theatrical Managers, Inc., Muncie, Ind., is now at Pine Camp, N. Y.

LOUIS K. and JOSEPH C. ANSELL, St. Louis theatre owners, and associates have purchased the State Bank and Trust Co.

NEWMAN CORKER has been appointed Athens, Ga., district manager for Georgia Theatres Circuit.

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THIS WEEK the Camera reports:



Morton C. Bond

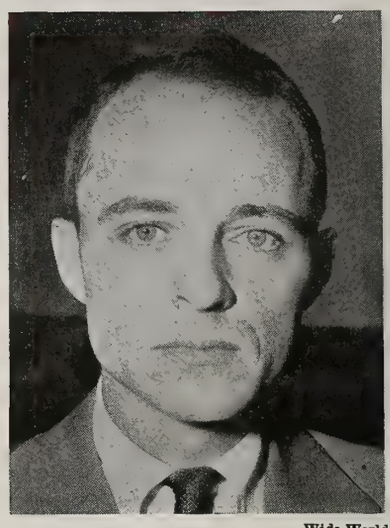
TESTIMONIAL to a new district manager. Philadelphia exhibitors last week cooperated to play host to C. E. Peppiatt, new Twentieth Century-Fox district manager. Mr. Peppiatt succeeds Edgar Moss. The exhibitor testimonial took the form of luncheon at the Ritz-Carlton Hotel, with A. W. Smith, Jr., the company's eastern sales manager, as master of ceremonies. Above, in an intermission lineup, Harry Fried, Norman Lewis, Sam Gross, Mr. Peppiatt, Mr. Smith, Abe Rovner, C. Stamper, George Naudascher and Ben Amsterdam.



William Shupe

OFFICERS and two members of the board of the Independent Theatre Owners of Ohio, all reelected at the 12th annual convention at Columbus, last week. Left to right: P. J. Wood, secretary; F. W. Huss, Jr., vice-president; Martin G. Smith, president; Edward Biggio and Leo Jones, directors.

IN CHARLOTTE, N. C., right, the officers elected by the North Carolina and South Carolina Theatre Owners, at their 34th annual convention, last week. Left to right: Ben L. Strozier, of Rock Hill, S. C., president; Mrs. Walter Griffith, of Charlotte, reelected secretary-treasurer; George Carpenter, of Valdese, N. C., first vice-president, and J. C. Long, of Charleston, S. C., second vice-president.



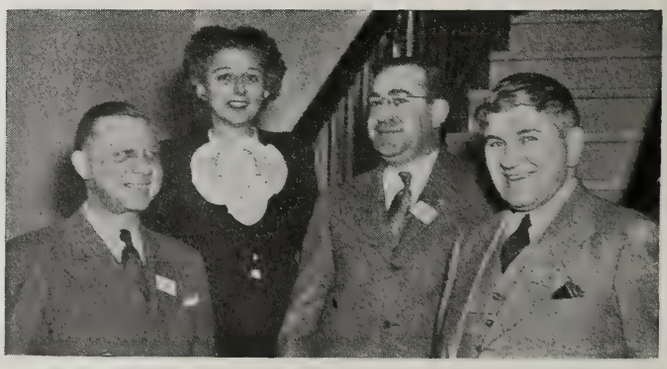
Wide World

COLONEL FRANK McCARTHY, former Assistant Secretary of State, has been appointed assistant to Byron Price, in the Hollywood office of the Motion Picture Association.



Cosmo-Sileo

FACT-FINDER, for the MPAA, in New York: Robert Chambers, one of two appointed for statistical research. Mr. Chambers is a former marketing professor and theatreman. Michael Linden, the other fact-finder, will be a librarian and reference consultant.





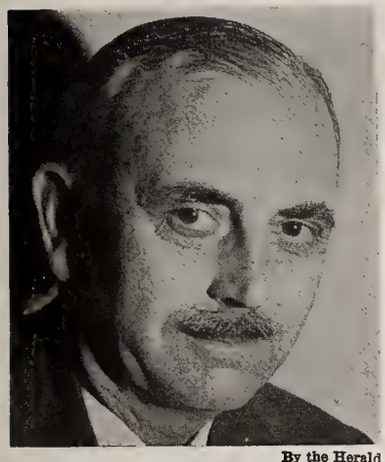
By the Herald

MICHAEL HAVAS, for the past four years RKO Radio Pictures manager in Venezuela, has been appointed Continental Europe and Near East sales manager, with headquarters to be in Paris, under the supervision of Vladimir Lissim.



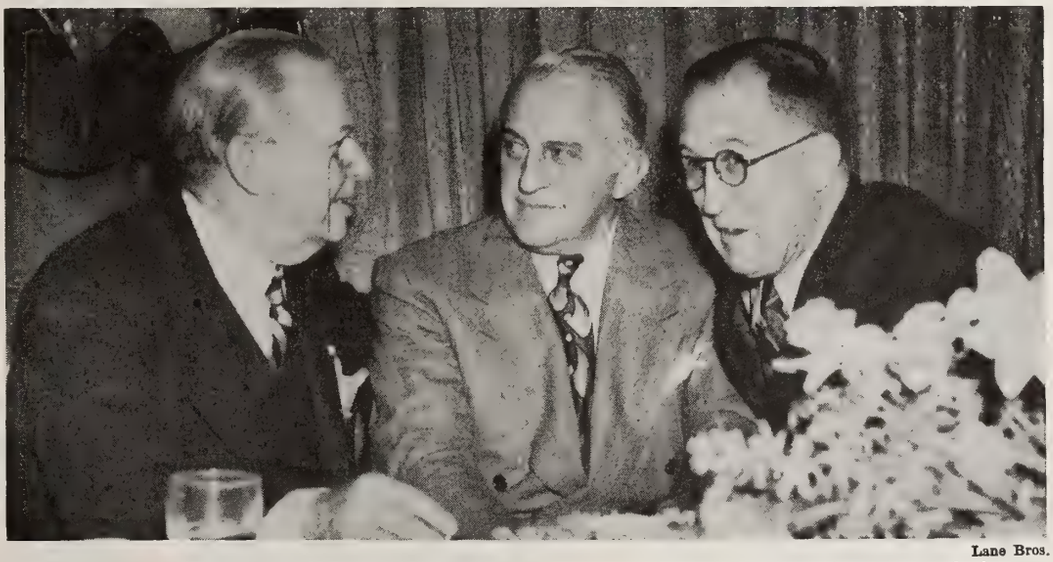
By the Herald

ANNUAL MEETING, of the board of directors of the Allied Theatre Owners of New Jersey. It was held at the Hotel Astor, New York, on Monday. Seated are Irving Dollinger, director; Edward Lachman, assistant treasurer; Harry Lowenstein, president; Lou Gold, vice-president for northern New Jersey, and Haskell Block, secretary. Standing, E. Thornton Kelley, business manager; George Gold, director; Lee Newbury, director; Joseph Sicardi, director; Maury Miller, representing Harry Hecht, director; Wilbur Snaper, representing David Snaper, treasurer; Sidney Samuelson, ex-officio director; Jacob Unger, director, and Samuel Frank, director.



By the Herald

A. BOTHNER-BY, who will handle RKO 16mm distribution in China. Mr. Bothner-By left New York last week for Shanghai. He will work under Leon Britton, Far East supervisor.



Lane Bros.

AT THE LUNCHEON part of the Atlanta premiere celebration for Twentieth Century-Fox's "Colonel Effingham's Raid": Charles Coburn, star; William Jenkins, Lucas & Jenkins circuit head, and Harry Ballance, Twentieth Century-Fox southern sales manager.



Loop Photo

FROM THE MILWAUKEE exchange, left, at the United Artists Chicago sales meeting: Robert E. Allen, Moe Provencher, Ed Krofta, John Bartell and Kenneth Siem.



OUR VALENTINE for the year 1946: Miss Theodora Lynch, who will be seen in Universal's forthcoming "Shaharazad". Formerly a cafe singer in New York, Miss Lynch turned to Hollywood, and Hollywood turned to her. She also acts.



By the Herald

"WELCOME HOME" was the shingle Monday afternoon at the studio of the Radio City Music Hall. Its USO unit returned after five months and 12,000 miles of Europe. Above, at the party: Gene Snyder, troupe manager; Dixie Dunbar, troupe star dancer, and G. S. Eyssell, theatre managing director. The troupe entertained 3,000,000 soldiers.



International Pictures

ON THE LOT, at International Pictures — welcome to a visitor, Filippo Del Giudice, managing director of Two Cities Films. Left to right, William Goetz, president of International Pictures; Mr. Del Giudice; Leo Spitz, chairman of the IP board, and Robert Benjamin, president of the J. Arthur Rank Organization.



Assoc. Screen News

WILLIAM J. SINGLETON has been promoted from sales manager of Associated Screen News, Ltd., of Montreal, to general manager. He joined in 1923, becoming sales manager in 1938. He is chairman of the motion picture committee of the Welfare Federation of Montreal.



By the Herald

WITHIN THREE YEARS, more 16mm films will be shown than 35, R. C. Maroney, newly appointed RKO 16mm department chief, predicted in New York last week.



THE NEW SEAL of the Motion Picture Association of America, as it will be seen on the screen. The seal is being imprinted this week on Hollywood pictures.

ARBITRATION, 5 YEARS OLD, HAS MORE HAPPY RETURNS

Stimulated Use of System by Exhibitors Follows Court Extension

The motion picture arbitration system observed its fifth birthday Friday in a flurry of activity that snapped it out of a long stretch in the doldrums. Two complaints, one appeal and one award has been entered within a week, bringing the total number of new cases filed since December 1 to eight.

The system headed into the new year with extension of the Appeal Board by the Federal court in the New York anti-trust case assuring its continuance indefinitely. The terms of the three-man appellate body, scheduled to expire Thursday, will continue until further orders from that court, probably until a final decision is reached in the case.

An appropriation of $300,000 by the major distributors, voted recently, resolves the financial problem. The American Arbitration Association has been renewing leases as they expired, and has been keeping manpower of the local tribunals intact.

Jamaica Exhibitor Appeals New York Decision

The appeal last week was from a decision in the New York tribunal. Associated Playhouses, operating the Carlton theatre in Jamaica, N. Y., appealed a decision of the local arbitrator which dismissed its clearance complaint.

J. W. Bird, operating the Modern and Colonial in Manchester Depot, Vt., filed a clearance and designated-run complaint against Loew's, Inc. He asked for a reduction of 60 days in the clearance accorded the Playhouse in Manchester, which in effect would give him 30 days' protection over that house. He pointed out that at one time he had been showing that many days ahead of the Playhouse.

Reduction of clearance of the Weymouth theatre at Weymouth Landing, Mass., over the Weymouth-Cameo at South Weymouth, to four days was ordered in an award in the Boston tribunal by George E. Gordon, arbitrator. He further ordered abolition of all clearance of the Strand at Rockland over the Weymouth-Cameo.

Combination Complaint Before Boston Tribunal

Joseph P. Uvick, operating the Burton theatre in South Saginaw, Mich., filed a combination designated-run and clearance complaint in the Detroit tribunal against RKO Radio, Warners, Loew's and 20th-Fox. He asked reduction to seven days of clearance by the State theatre over his Burton on RKO product. He asked that the same period following the run at the Michigan theatre in Flint be set on pictures from the other three distributors.

The appeal board in New York has under advisement the appeal recently by an intervenor, the Queens Park Operating Corporation, from a New York award in the clearance complaint of Calderone-Mineola Theatre Company, operating the Mineola theatre, Mineola, N. Y. The complainant's request for the elimination of clearance between the Mineola theatre and the Floral Park theatre, operated by the Century Circuit, was granted on the ground that competition was non-existent.

Oral argument was permitted in the Mineola appeal, one of the few times that attorneys have preferred personal appearances to written briefs. Another recent oral hearing was the one granted the East Islip theatre on Long Island in its appeal from a clearance case award.

The number of complaints declined each of the five years, dropping from 148 cases in 10 months of 1941 to 32 in 1945. The record, taken from December 1 of the previous year through November 30 of the year specified:

1941	148
1942	116
1943	83
1944	45
1945	32
1946 (to Feb. 1)	8
Total	432

The predominant number of complaints concerned clearance, with some-run and designated run coming in second and third.

The most active tribunals were New York, Boston and Chicago, in that sequence.

An analysis of the Boston activity showed that of 57 complaints filed, some relief was granted the complaining exhibitors in 30 cases. Seven were settled before hearings and were withdrawn. One case, incorrectly filed, was dismissed. Three were processed where existing contractual relations were found to be reasonable.

Eleven cases were appealed from Boston awards. Of these, two were reversed by the appellate body in New York and nine were substantially sustained. Costs varied from $143 to no charge, with an average of $12.30 to the complainant, exclusive of attorney fees. The appeal costs ranged from $750 in one of the early cases, termed a "freak" case by the Boston tribunal, to $19, with an average of $132, exclusive of attorney fees. If the "freak" case is not considered, the average appeal cost was $70.

Five Years of Arbitration

Clearance has been the major exhibition problem for the past five years, if complaints filed since 1941 *with the motion picture arbitration tribunals can be taken as an indication. Petitions for relief from that trade practice constituted* 314 *of the* 432 *cases filed up to Thursday of this week. It was indirectly involved in* 41 *additional complaints. The cases broke down over the five-year period into the following classifications:*

Clearance	314
Some run	44
Designated run	21
Clearance and some run	19
Clearance and designated run	22
Clearance, some run and designated run	4
Some run and designated run	3
Miscellaneous	5
TOTAL	432

English Circuit Enlarged By Morris Purchase of Eight

W. Southan Morris, managing director of S. M. Super Cinemas, England, has acquired eight modern theatres of the Danilo group, England. A reported £500,000 was involved in the deal. The Morris circuit now comprises 60 theatres, the largest independent setup in the country and fourth only to ABC Odeon and Gaumont-British.

ABPC, Rank Unit, to Redeem $12,000,000 Debentures

In line with the current large scale refinancing of J. Arthur Rank's group of film companies, Associated British Picture Corp., has announced a plan for the redemption of its debentures, valued at nearly $12,000,000, as well as the amortization of public held stock of Capital Union Cinemas, all of the ordinary shares of which are held by ABPC.

LABOR PEACE TALK ENDS IN MIAMI

Johnston and Studio Heads Confer With A. F. of L. on Jurisdiction Argument

The simmering Hollywood labor pot boiled over again this week and industry representatives flew to Miami, Florida, for hurried conferences with the executive council of the American Federation of Labor which was in session there. In question was an interpretation of the jurisdictional lines set down for studio workers by an impartial AF of L committee appointed to arbitrate the strike which crippled Hollywood production for seven months last year.

Early Statement Due

Conferences ended Wednesday night in Miami without an announcement of the results obtained. Eric A. Johnston left that night for Washington. An early statement was expected.

The findings of the committee, announced two weeks ago, were objected to by the carpenters union.

Mr. Johnston, president of the Motion Picture Association of America, flew to Miami Sunday to confer with the AF of L council. He was met there by Y. Frank Freeman, E. J. Mannix and Benjamin Thau of the Producers Association. Discussion of the dispute continued through Wednesday without a decision announced, although William Green, president of the AF of L deprecated the difficulty and said Tuesday that an amicable agreement would be reached before the council adjourned.

Wednesday afternoon Barney Balaban, president of Paramount Pictures, flew from New York to Miami to take part in the conference.

Second Johnston Effort

His appearance in Miami was the second intervention in studio labor difficulties by Mr. Johnston. Last October he conferred with strike principals and studio representatives in Hollywood, and negotiated a settlement in Cincinnati a few days later. He and Donald M. Nelson, president of the Society of Independent Motion Picture Producers, conferred with Richard Walsh, president of the International Alliance of Theatrical Stage Employees.

A new critical stage in Hollywood's long involved labor relations was reached last Friday, when carpenters affiliated with the American Federation of Labor and allied with the Conference of Studio Unions staged a sit-down strike in eight major studios.

The carpenters refused to perform their portion of the duties on work initiated by IATSE craftsmen, and were laid off by the studios. The producers urged William Green, AFL president, to enforce the directive issued last October by the executive committee requiring CSU carpenters to apply trim to sets erected by IATSE craftsmen. The latter erected sets all last week and the carpenters blocked their routine progress to the painters.

Preparation for future pictures was impeded, although shooting continued on sets already completed. It appeared that production would be curtailed within a short time unless a settlement was reached.

"Continuation of this sit-down strike will halt the completion of new stage sets and within a very short time will interfere seriously with production," a statement from the producers declared.

"The refusal to work is in direct violation of the agreement entered into by all the unions, as well as the studios, to accept as final and binding the decision of the AFL executive council committee. It was our obligation to accept this decision and put it into effect. We are confronted with the present breach of faith and defiance of the AFL directive by one of the unions which was a party to the agreement."

Dispute to the Public

Violation of the directive by CSU unions also was charged in advertisements to the public sponsored by the studios and the working locals. "Present violations, if continued, will either close the studios or set off again the disastrous strife between unions which cost studio workers millions of dollars last year," the advertisements advised the public.

Retaliating, CSU locals charged that the AFL committee exceeded its authority "by ruling upon questions previously determined through negotiations between the crafts involved." They asked the producers to recall their work order pending clarification by the committee.

Mr. Walsh was to appear before the executive council meeting in Miami, and to ask clarification of the directive.

Mr. Green declared last week in Miami that he saw no possibility of a renewal of the Hollywood strike, suggesting that differences between the unions would be settled amicably.

Mr. Green said that nothing would be announced until after the union representatives had clearly stated their positions.

On another studio front, the threat of trouble diminished when the Screen Publicists Guild petitioned the AFL to cancel its affiliation with the Brotherhood of Painters so the local could proceed with organization for an independent charter. The SPG earlier had voted to picket studios used by SIMPP members if Screen Players Union extras were employed after February 4.

A development of undetermined import but of obvious importance in the over-all labor picture was the return of John L. Lewis and the 600,000 members of his United Mine Workers to the AFL fold. He bolted to found the CIO, from which he withdrew later.

JOHNSTON SEES FILMS' MORAL LINE HOLDING

There is no danger of motion pictures reflecting the post-war immorality that characterized many of them following World War I, Eric A. Johnston, president of the Motion Picture Association of America, told the press, Monday, in Miami. He expressed confidence that neither the Hollywood colony nor its product would revert to the excesses that preceded the formation of MPPDA. Mr. Johnston declared that he was opposed to propaganda, even good propaganda, in films. He observed that what could be termed good today might be called bad tomorrow.

London Film Prod. Acquires Control of British Lion

London Film Productions, which is headed by Alexander Korda, on Wednesday in London acquired control of British Lion Film Corporation through the purchase of the majority shares held by Sam W. Smith, chairman and managing director, and Paul Nathanson, of Toronto, a director.

The purchase price was reported at approximately seven shillings per share. (There are 504,328 ordinary shares outstanding.) A controlling interest at the price reported could be acquired for approximately $400,000.

Mr. Korda was elected chairman of British Lion succeeding Mr. Smith. Mr. Nathanson and Burford Judge resigned from the directorate.

Film Unit Outlines Its Documentary Program

Two documentary films, not yet released in this country, were shown Thursday at a membership meeting of the film division of the Independent Citizens Committee of the Arts, Sciences and Professions held at the Preview theatre, New York. The film division's activities program for 1946 was presented. Bosley Crowther, film critic of the New York *Times*, was chairman.

Massachusetts Censors Review 4,815 Reels

The State Censorship board of Massachusetts during 1945 reviewed 4,815 reels and of this number approved 4,760. In 42 instances eliminations were made for Sunday showings and in 13 instances the films reviewed were wholly disapproved for Sunday showings.

Columbia Pictures Marks A Silver Anniversary

TWENTY-FIVE years ago it was "The Hall Room Boys" and $250. Today Harry and Jack Cohn have built those assets into $25,000,000, Rita Hayworth and Chopin.

Twenty-five years ago Harry and Jack Cohn were employees of the old Universal company. Jack had demonstrated his talent by his casting and editing of the industry's first expose film, "Traffic in Souls." Today Harry is president and Jack is executive vice-president of Columbia Pictures Corporation, a multi-million dollar organization currently in process of celebrating its silver anniversary.

Late in 1920 the brothers decided to quit Universal, pool their money and their talents —which were worth, they figured, more than the $250 cash in hand—and head their own production company.

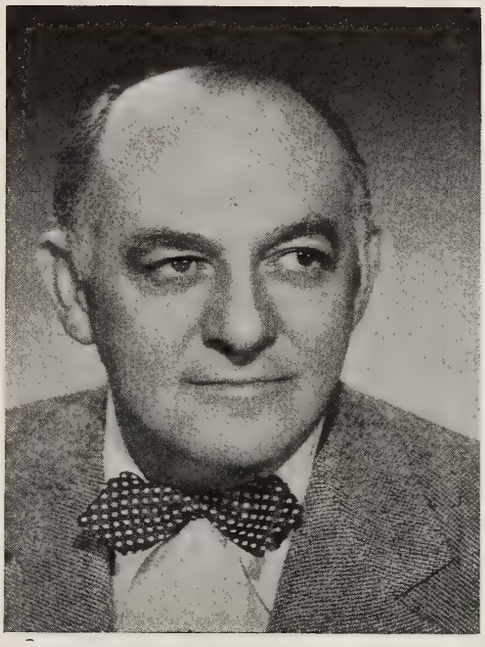
The starters were a contract to release two-reel comedies and an idea that a good two-reeler could be based on a popular comic strip of the day, "The Hall Room Boys," which detailed the lives of two would-be gentlemen who haunted a cheap hotel and tried to enlarge New York's socially eligible list to 402.

The idea, once it got into production, proved to be a good one, but getting it into production was a matter that called for great wringing of hands.

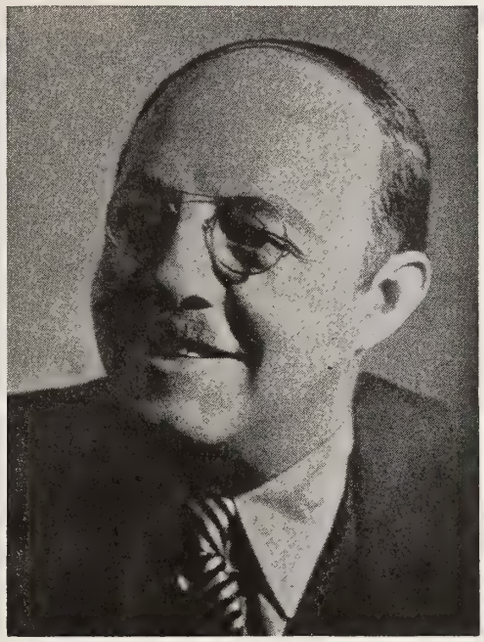
The brothers, who had never produced pictures before, arranged for a producer in Hollywood to make a series of shorts for them at $10,000 each. The first four the producer completed were so bad that no one could sell them. Sherlocking by Harry Cohn stirred up the fact that the producer was dropping $2,000 into the shorts and $8,000 into his trousers. So, experience or no, Harry turned producer forthwith.

AT this point in the formation of the company, when there was actual work at hand, the brothers decided that Harry should devote himself to producing; Jack should concentrate on selling. This arrangement has profitably continued for 25 years.

With "The Hall Room Boys" established, the Cohns added a new one-reel subject known as "Screen Snapshots," a sort of fan magazine of the screen, showing stars at work and in carefully thought out "off screen" moments. This chatty record of film personalities is today the oldest short subject on the screen.



HARRY COHN, President



JACK COHN, Executive Vice-President

At the end of their first year of collaboration, the brothers added a partner, Joe Brandt, and the firm got a title: "The CBC Film Sales Corporation." CBC continued making short subjects exclusively for a few years and then, ready for the jump, decided on feature production.

More work, the brothers reasoned, meant more partners and more money. They found both. Five partners joined the organization and the first feature picture was produced at a cost of $20,000.

This feature caught the attention of a major releasing organization which offered to buy it outright for $65,000. For a while, eyeing that profit, the five new partners were happy about joining the Cohn brothers, but when the brothers refused to sell, preferring to handle their own distribution, the new partners sulked and withdrew from the company.

Meanwhile, on the strength of its initial venture, CBC had promised to release five additional features. This left the Cohns with the problem of raising the money for those five promises. They figured it out. When production was started on the company's second feature the brothers had $5,000 in the bank. When the film was finished they still had $5,000 in the bank.

Now came a change in name. On January 10, 1924, Columbia Pictures was incorporated. When the Inc. was added, the corporation had a single studio. New studios and stages—even an 80-acre ranch—were added as production increased.

THE middle twenties were good box office years. There was a lot of money around waiting to be flushed away by the 1929 financial disasters. Wishing to cash in on the available markets, but frankly too poor to afford a stable of top names, Columbia began to obtain already established stars on one-picture deals.

The stars were selected to fit a particular script instead of the script being tailored to fit the star—a practice, Harry Cohn likes to point out, which paid big dividends in 1934, for star and company, when Clark Gable appeared in "It Happened One Night" for Columbia.

In 1926 Columbia opened its first four

(*Continued on following page*)

COLUMBIA 25th ANNIVERSARY

(Continued from preceding page)

wholly-owned film exchanges. Gradually these branches replaced the franchise holders in the company's sales organization until Columbia was soon operating all of the domestic branch offices it has today.

The company first entered the foreign market in 1923 when it sold one picture to an Australian franchise holder. In this year of 1946, Columbia International Corporation has 75 sales offices throughout the world.

COLUMBIA ceased to be a privately owned company when the switch was made from silent to talking pictures. At that time the corporate structure of the firm was reorganized and shares in the company were listed on the New York Stock Exchange.

Although "Blood Ship," one of the company's more ambitious efforts, achieved a long Broadway run in 1927, something unusual for an independent picture, Columbia was willingly recognized as a major company in 1933 when a Columbia picture, "The Bitter Tea of General Yen," was chosen to inaugurate the picture policy of New York's Radio City Music Hall, and when a Columbia production, "Lady for a Day," made the "ten best" lists.

The year before, in 1932, Mr. Brandt had decided to retire and Harry Cohn had become president of the company, with Jack Cohn moving up from treasurer to vice-president.

Columbia claims its share of trail-blazing and cycle-starting, offering as cases in point that it released the first Mickey Mouse cartoon in 1928 and followed it up with the first Silly Symphony. Its 1934 "It Happened One Night," which is still being revived, sparked a series of new-type romantic comedies. "One Night of Love," in the same year, helped popularize classical music on the screen. With "The Awful Truth," Columbia aided and abetted the case for sophisticated screwball farce, and with "Lost Horizon" and "Here Comes Mr. Jordan," proved that fantasy has a definite appeal for picture audiences. More recently, Rita Hayworth's "Cover Girl" set a new style for musical comedies and a "Song to Remember" started off a chain of musical biographies of eminent composers.

NEW twists and turns in product are promised by Columbia as it celebrates its silver anniversary. For one thing, Miss Hayworth is promised for next season in her first dama, "Gilda," which contains not quite enough songs and dances to qualify as a musical. Another innovation is the Technicolor musical, "The Jolson Story," which marks the first time the story of a great American theatrical personality has been filmed during his lifetime. The picture will feature 20 of Al Jolson's best known song hits.

Columbia's sales division, currently conducting the Playdate Jubilee, includes a group of men who have been associated with Columbia distribution for an impressive number of years. The combined service of the nine home office sales executives and the 36 branch and division managers, amounts to 770 years.

Abe Montague, general sales manager; Rube Jackter, assistant sales manager, and Louis Astor, circuit sales executive, each has been with the company for 22 years. Lou Weinberg, circuit sales executive, has 21 years of service and is followed by George Joseph, assistant to Mr. Montague, and H. C. Kaufman, manager of exchange operations, who have been with the company 18 years.

Vincent Borrelli, assistant to the circuit sales executives, has 16 years to his credit; Maurice Grad, sales executive, has 14, and Seth Raisler, manager of the contract department, 13.

T. F. O'Toole, New Haven branch manager, has been with Columbia for 25 years.

Other division and branch managers who have been with the company for 15 years or more include: Tom Baldwin, Kansas City, 15 years; J. R. Beale, Portland, 17; H. C. Bissell, Albany, 17; Ben Caplon, Washington, 15; N. J. Cohn, New York division manager, 22; W. Guy Craig, Indianapolis, 17; H. Duvall, New Orleans, 22; M. H. Evidon, Des Moines, 16.

Phil Fox, Buffalo, 21; S. A. Galanty, Mid-Eastern division manager, 17; C. D. Hill, St. Louis, 15; R. J. Ingram, Southeastern division manager, 18; J. H. Jacobs, Omaha, 16; A. H. Levy, Pittsburgh, 15; B. J. Lourie, Chicago, 15; B. C. Marcus, mid-western division manager, 19; A. S. Moritz, Cincinnati, 15.

J. J. Rogers, Memphis, 19; I. H. Rogovin, New England division manager, 22; O. J. Ruby, Milwaukee, 16; W. G. Seib, Salt Lake City, 15; Carl Shalit, central division manager, 16; L. E. Tillman, San Francisco, 19; Saul Trauner, New York branch manager, 19; J. B. Underwood, southwestern division manager, 18; L. N. Walton, Seattle, 17; H. E. Weiner, Eastern Pennsylvania and Southern New Jersey division manager, 20; Lester Zucker, Cleveland, 16.

Hits that Made History

Columbia productions went into the "big time" in 1927 with the release of "Blood Ship", the company's first production to win a Broadway first run booking. The film starred Hobart Bosworth, Jacqueline Logan and Richard Arlen and was directed by George B. Seitz.

Among the company's historic grossers which followed it were:

"Submarine", 1928. Directed by Frank Capra and headlining Jack Holt and Ralph Graves.

"The Criminal Code", 1931. Introducing Constance Cummings, it was directed by Howard Hawkes. The cast included Walter Huston, Phillips Holmes and Mary Doran.

"It Happened One Night", 1934. Directed by Frank Capra and starring Clark Gable and Claudette Colbert.

"One Night of Love", 1934. Victor Schertzinger directed and Grace Moore and Tullo Carminati starred.

"Mr. Deeds Goes to Town", 1936. Gary Cooper and Jean Arthur starred and Capra directed.

"Theodora Goes Wild", 1936. Richard Bolesawski directed and Irene Dunne starred.

"Lost Horizon", 1937. Starring Ronald Colman, with a cast including Sam Jaffe, Jane Wyatt, Margo, Isabelle Jewell, Edward Everett Horton and Thomas Mitchell. Capra directed.

"The Awful Truth", 1937. Leo McCarey directed Irene Dunne and Cary Grant.

"You Can't Take It With You", 1938. Jimmy Stewart and Jean Arthur starred and Capra directed.

"Mr. Smith Goes to Washington", 1939. Capra directed Jimmy Stewart and Jean Arthur.

"His Girl Friday", 1940. Starring Rosalind Russell and Cary Grant. Howard Hawkes directed.

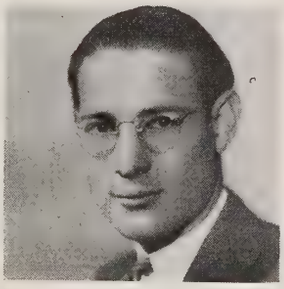
"Here Comes Mr. Jordan", 1940. Alexander Hall directed and Robert Montgomery starred. Cast featured Claude Rains, Jimmy Gleason, Edward Everett Horton, Evelyn Keyes.

"The More the Merrier", 1943. George Stevens directed Jean Arthur and Joel McCrea. Charles Coburn was featured.

"Cover Girl" (Technicolor), 1944. Directed by Charles Vidor and headlining Rita Hayworth, Gene Kelly and Lee Bowman. Fifteen famous models were featured.

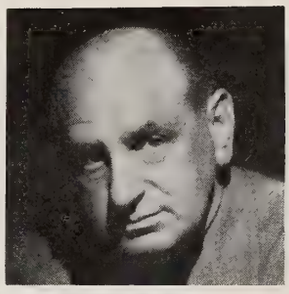
"A Song to Remember" (Technicolor), 1945. Charles Vidor directed. Paul Muni and Merle Oberon were starred, and the film introduced Cornel Wilde.

Manpower


A. SCHNEIDER


A. MONTAGUE


B. B. KAHANE


N. B SPINGOLD

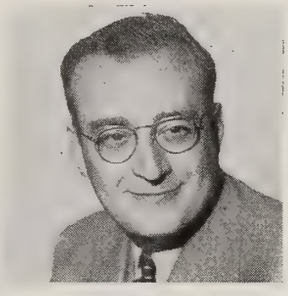

J. A. McCONVILLE


IRVING BRISKIN


JONIE TAPS


L. BARBANO

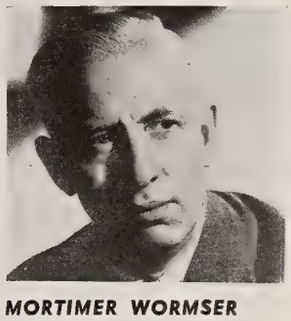

MAX ARNOW


RUBE JACKTER


LOUIS ASTOR


LOUIS WEINBERG


MAURICE GRAD


MORTIMER WORMSER


LEO JAFFE

Roster of Talent Is Impressive

Outstanding producers, directors and stars are identified with the Columbia Pictures product.

Among the producers are: Virginia Van Upp, Sidney Buchman, Don Hartman, Sidney Biddell, Samuel Bischoff, Edward Nealas, Sidney Skolsky, Burt Kelly, Jules Schermer, B. F. Zeidman, Michel Kraike, Wallace MacDonald, Ted Richmond. Rudolph Flothow, Leonard Picker, Colbert Clark, Leon Barsha, Jules White and Hugh McCollum.

The directors include: Charles Vidor, Alexander Hall, Irving Cummings, Edmund Goulding, Sam Wood, Richard Wallace, Alfred E. Green, George Sherman, Joseph H. Lewis, John Haggott, William Castle, Abby Berlin, Ray Nazarro and John Sturges.

The players include: Rita Hayworth, Rosalind Russell, Irene Dunne, Evelyn Keyes, Janet Blair, Alexander Knox, Lee Bowman, Glenn Ford, Marguerite Chapman, Alfred Drake, Anita Louise, Larry Parks, Adele Jergens, Ann Miller, Penny Singleton, Marc Platt, Willard Parker, Edgar Buchanan, Arthur Lake, William Holden, Richard Dix, Warner Baxter, Chester Morris, Janis Carter, Charles Starrett.

Also, Smiley Burnette, Lynn Merrick, Nina Foch, Judy Canova, Jeff Donnell, Leslie Brooks, Dusty Anderson, Jim Bannon, Joe Besser, Ken Curtis, Robert De Haven, Ludwig Donath, Hoosier Hotshots, Doris Houck, Ross Hunter, Coulter Irwin, Richard Lane, Jimmy Lloyd, George Macready, Gay Nelson, Gloria Patrice, Adelle Roberts, Robert Scott, Larry Simms, Deuce Spriggins, Robert Stanton, Robert Stevens, Frank Sully, Loren Tindall, Forrest Tucker, John Tyrrell, The Vagabonds, Lillian Wells, Andy Clyde, Shemp Howard, Eddie Foy, Jr., Three Stooges and Vera Vague.

75,000 Columbia Shares Offered to Public

An underwriting group headed by Hemphill, Noyes and Company and Hallgarten and Company has offered to the public 75,000 shares of $4.25 no par cumulative preferred stock of Columbia Pictures at $102 a share. Each preferred stock certificate is accompanied by a non-detachable warrant to purchase an equal number of shares of common stock at $30 a share up to January 15, 1952. Proceeds from the sale will be used to redeem at $54 a share plus accrued dividends all outstanding shares of $2.75 convertible preferred stock to increase Columbia's working capital and for improvement of studio facilities.

Geison Returns to Columbia

Sam Geison, former special feature writer for Columbia, has been released from service.

Looking Ahead

Shown here are five scenes from Columbia Silver Anniversary productions — glimpses into pictures which promise to add to the company's growth and prestige and which offer to the theatreman variety of entertainment and easy opportunities of exploitation. Other pictures in the program are "Perilous Holiday", a comedy thriller, starring Pat O'Brien and Ruth Warrick, and featuring Alan Hale, Edgar Buchanan and Eddie LeBaron; "Kiss and Tell", starring Shirley Temple, and "She Wouldn't Say Yes", starring Rosalind Russell and Lee Bowman.



FROM "TARS AND SPARS": a gay and musical ensemble from a picture stocked with comedy and song, and featuring Alfred Drake, Janet Blair and Marc Platt. It is, as may be gathered, about the Coast Guard, and from the Broadway show. Alfred Green directed.



FROM "THE BANDIT OF SHERWOOD FOREST": Anita Louise and Cornel Wilde. In Technicolor, and of the type of thriller known as cloak-and-dagger, this stars one of the most rapidly rising actors of recent days, Mr. Wilde, who will be remembered for roles in "A Song to Remember" and "Leave Her to Heaven".



FROM "RENEGADES": a dramatic scene in a Technicolor picture of the colorful old West. Featured are Evelyn Keyes, Willard Parker, Larry Parks and Edgar Buchanan. George Sherman directed the picture, which features Jim Bannon, Forrest Tucker and Frank Sully.



FROM "PARDON MY PAST": a comedy scene in a comedy of mistaken identities, featuring, above, Akim Tamiroff, Fred MacMurray, Marguerite Chapman and William Demarest. Leslie Fenton produced and directed. Mr. MacMurray plays two roles.



FROM "GILDA", heralded by Columbia as "a decidedly different sort of a picture": Rita Hayworth and Glenn Ford, the stars. Also in the picture, which is directed by Charles Vidor, are Joseph Calleia and George Macready. The picture will show Miss Hayworth, whose past four years have seen her in musicals, as a dramatic actress.

WOO LOCAL UNITS IN DRIVE FOR EXHIBITOR STRENGTH

TAC and Allied Set Caps for Field in Bid for Role of Spokesman

by WILLIAM G. FORMBY

A vigorous campaign to bring independent and unaffiliated sectional exhibitor associations into the national fold is being mapped by Allied States Association of Motion Picture Exhibitors, it is indicated in an announcement of the annual board meeting to be held February 11-12-13 at the Warwick Hotel in New York.

The program parallels the national ambitions announced in Washington at the formation of the new Theatre Activities Committee of the Motion Picture Industry, which holds its first convention April 1 and 2 in St. Louis.

Thus are drawn the lines for forceful attention to the field in the near future.

CIEA May Lead Allied Bid for Support

It is expected that the Conference of Independent Exhibitors Association will be the spearhead for this Allied activity. It is an organization, sponsored by Allied, which numbers among members several sectional associations not affiliated with the parent body. It announced expansion intentions December 3 in Washington, at which time it condemned the birth of TAC.

"With the war behind them," says the announcement, "the independent exhibitors are showing a keen interest in industry problems and a desire to enlarge and strengthen their associations. Cooperation among the Allied units is increasing and the purpose to extend this cooperation through national Allied to the other truly independent organizations included in CIEA has been made clear."

The main difference in the bid of TAC and Allied to the field is one of function. The latter is set up along established association lines dealing with all matters concerning the members. TAC has declared it will not direct its attention to trade practices and problems; that it will confine its activity to public relations, local and national legislation and other outside problems.

To Increase Attention to All Legislative Angles

Alied proposes to intensify its attention to just those phases emphasized by TAC. Says the board meeting notice: "Consideration will be given to strengthening public relations and especially to increasing the effectiveness of the regional and national group in handling matters affecting the independent exhibitors before municipal, county, state and national legislative and administrative bodies."

Battle flags have been flying over the TAC and Allied camps since shortly after the formation of the former, December 5, in Washington. The CIEA resolution did not mention TAC by name, but condemned any approach to a national policy on screen time for Governmental films, a key point in the new organization's prospectus. Hope was sustained for a time by TAC leaders that Allied might be won over, encouraged by the vague wording of the CIEA resolution. That hope has been abandoned it is evident.

The notice points out that the CIEA action in Washington has been approved by seven Allied regional units—New England, Connecticut, New Jersey, Western Pennsylvania, Ohio, Michigan and Wisconsin. That is interpreted to mean these units have endorsed the attack on TAC. The action was endorsed Wednesday by Eastern Pennsylvania in Philadelphia. A statement from one of them was affixed to the notice.

"When the CIEA was assembled at Washington and took the stand that it could see no justification for the new proposed exhibitor organization, it did so for two reasons," Ray Branch, president of the Allied Theatre Owners of Michigan, said in the statement. "First, because it could not see how any new formation could improve upon the successful operation of its own, and second, it could not truthfully admit that it was failing to satisfy its membership."

Mr. Branch further declared that there was nothing "offered or proposed for the welfare of all exhibitors alike that was not being done or in prospect for the future." He said that a board meeting of the Michigan unit ratified the Washington action.

It is not required in the TAC approach that membership be confined to established exhibitor organizations. The delegates to the St. Louis convention will be selected by States. Both individual theatre men and associations are invited to become members.

The area of unaffiliated sectional associations is a fertile field. There are 16 prominent organizations that are not identified with Allied, Motion Picture Theatre Owners of America, or as units with TAC. They, and their leaders, are :

California Theatres Association, Inc., San Francisco, Joseph Blumenfield; Independent Theatre Owners of Northern California and Nevada, San Francisco, H. V. Harvey; Independent Theatre Owners of Southern California and Arizona, Los Angeles, Robert H. Poole; Southern California Theatre Owners Association, Los Angeles, Paul Williams;

Many Associations Cover Large Geographical Areas

United Theatre Owners of Illinois, Pontiac, Edward G. Zorn; North-Central Allied Independent Theatres, Inc., Minneapolis, Benjamin Berger; Independent Theatre Owners Association, Inc., New York, Harry Brandt; North Dakota Theatre Owners Association, Mandan, N. D., Frank Wetzstein; Cleveland Motion Picture Exhibitors Association, Inc., Cleveland, Ernest Schwartz; Independent Theatre Owners of Oregon, Portland, O. J. Miller; Allied Theatre Owners of Rhode Island, Westerly, R. I., Martin R. Touhey;

South Dakota Exhibitors' Association, Canton, S. D., Dean Nash; Texas Theatre Owners, Inc., Menard, Tex., Henry Reeve; Intermountain Theatre Association, Salt Lake City, Sam L. Gillette; Motion Picture Theatre Owners of Virginia, Inc., Richmond, William F. Crockett.

Election of officers will feature a session of the Allied board meeting. Colonel H. A. Cole, Dallas, will report on a committee study of checking. S. E. Samuelson, Pennsylvania, will report on the Caravan Committee activity. A committee will make a report on statements from national distributors regarding 16mm films. The ITO of Ohio resolution against expansion of affiliated circuits pending decision in the New York anti-trust suit will be considered.

HAS COORDINATION PLAN FOR EXHIBITOR UNITS

Coordination of all exhibitor associations by an executive board consisting of a committee from the MPTOA and a like committee from the CIEA is suggested by Rotus Harvey, president of the Independent Theatre Owners of Northern California, San Francisco. Declaring that few exhibitors will belong to more than one organization, Mr. Harvey sees the creation of the Theatre Activities Committee as hampering existing independent theatre organizations. He would have the MPTOA represent the affiliated theatres, and the CIEA, an Allied creation, represent the independent exhibitors on committees in each exchange area. An over-all national executive board would be composed of MPTOA and Allied appointees. "All exhibitors will agree that there are too many organizations," Mr. Harvey observes, "so why perpetuate WAC or create TAC?"

Connecticut Allied Backs CIEA Washington Platform

The Allied Theatre Owners of Connecticut, at a special meeting in New Haven last Wednesday, endorsed the resolution of the Conference of Independent Exhibitors Association which, at a Washington meeting last month, voted to oppose the reorganization of the War Activities Committee and to fight for the "preservation of a free screen."

ON THE MARCH

POLLS—NUMBER TWO

by RED KANN

THE last time this typewriter banged away on behalf of this space the National Board of Review caught it on an entirely misleading approach to what its review committee was pleased to term the ten most popular films of 1945.

Four of its ten squared neatly with the authenticated record. Four were in the running, but were outdistanced by still others. "The Lost Weekend" at that juncture clearly was not in the calculation because the public had a chance to see it in only three theatres.

Richard Griffith, executive director of the National Board, now enters the list with the following comment, via letter:

"Touche! Your piece in last week's MOTION PICTURE HERALD shows us we must be more discriminating in our choice of words. We are aware that 'popular' in motion picture phraseology indicates a measurement of good return at the box office, and we should not have used it when that was not the meaning of what our Review Committee members were indicating in their votes. They would hardly know popularity figures. They were rather expressing individual opinions on the pictures seen by them which, in their judgment, were the best in all-around good entertainment. For example, the last winter release, 'A Tree Grows in Brooklyn', and the current release, 'The Lost Weekend', are both included; the vote of the Motion Picture Councils throughout the country which has the same purpose and is likely to closely parallel that of the Review Committee included the former but not the latter, as it had not yet been seen.

"So please let us exonerate our Review Committee from any claims of prognostication, excuse ourselves for our misuse of 'popular' and express our gratitude to you for making us see our error."

Match Play

GALLUP, GEORGE—usually synonymous with polls, has been busy, too. For *Photoplay,* he has been checking on the most popular actor, actress and film of 1945; says his findings represent what 55,000,000 moviegoers think. He does this, by excellent report, through sampling 2,500 individuals taking into the reckoning what their sex is, how old they are, where they live, what they do, how much they earn.

His conclusions on the public's choice of the ten most popular attractions nestle closer to the findings about to find their way into *Fame* via the HERALD than the National Board's. Not in the same sequence, however. Gallup places "The Valley of Decision" first, thereafter listing in this order "Anchors Aweigh," "Thirty Seconds Over Tokyo," "A Song to Remember," "Meet Me in St. Louis," "National Velvet," "Thrill of a Romance," "God Is My Co-Pilot," "Hollywood Canteen" and "Son of Lassie."

Greer Garson captured top spot as most popular actress, and Bing Crosby as most popular actor. This matches the HERALD'S poll on Bing, not on Miss Garson, who ran third but first among the women. Gallup's most popular actress list—he's diplomatically careful enough to do it alphabetically—lines up with the Money-Makers on Judy Garland, Miss Garson and Betty Grable. Bette Davis did not make the ten this time and Ingrid Bergman had not been in circulation with her current cycle of three films when the nation's theatremen voted their selections on the simple question: "What stars made the most money for you in 1945?" On the masculine side in the Gallup roundup was Cary Grant, not so in the HERALD'S. Humphrey Bogart, Crosby, Bob Hope and Spencer Tracy, however, were.

Very decent of Gallup to substantiate how accurate HERALD and *Fame* prove to be.

Those Awards

THE record of other years has never been anything to brag about. The fact is this ought to be sufficient to lay off. But on the well-known theory that persistence can turn out to be a virtue, here we go again on a selection of some of the top winners in the forthcoming Academy Awards sweeps.

Best Picture of the Year: "The Lost Weekend."

Best Performance by an Actor: Ray Milland for "The Lost Weekend."

Best Performance by an Actress: Ingrid Bergman for "The Bells of St. Mary's."

Best Performance by an Actor in a Supporting Role: Michael Chekhov for "Spellbound."

Best Performance by an Actress in a Supporting Role: Anne Revere for "National Velvet."

Best Achievement in Direction: Billy Wilder for "The Lost Weekend."

■ ■ ■

J. Arthur Rank refused to include American films (and all others except British) in programs now showing for the international delegates to the UNO conference in London. The American industry consequently has made its own arrangements. In San Francisco, it was otherwise. There, the first film was British.

No one of authority here is building up the situation into crisis proportions. Yet there is wide regret, touched off by a note of mystery, that Rank's internationalism in this instance fails so deplorably to match its definition.

Vote Academy Award Nominees

The nominations for the Academy Awards, announced Sunday night in Hollywood, listed "The Bells of St. Mary's,", its stars and its director in four of the six major classifications voted on by 9,000 members of the Academy of Motion Picture Arts and Sciences.

Nominated for the best picture of 1945 were "Anchors Aweigh," "The Bells of St. Mary's," "The Lost Weekend," "Mildred Pierce" and "Spellbound."

For best actor's performance: Bing Crosby in "The Bells of St. Mary's," Gene Kelly in "Anchors Aweigh," Ray Milland in "The Lost Weekend," Gregory Peck in "The Keys of the Kingdom" and Cornel Wilde in "A Song to Remember."

For the best performance by an actress: Ingrid Bergman in "The Bells of St. Mary's," Joan Crawford in "Mildred Pierce," Greer Garson in "The Valley of Decision," Jennifer Jones in "Love Letters" and Gene Tierney in "Leave Her to Heaven."

For the best supporting actor: Michael Chekhov in "Spellbound," John Dall in "The Corn Is Green," James Dunn in "A Tree Grows in Brooklyn," Robert Mitchum in "G.I. Joe," and J. Carrol Naish in "A Medal for Benny."

For best supporting actress: Eve Arden in "Mildred Pierce," Ann Blyth in "Mildred Pierce," Angela Lansbury in "The Picture of Dorian Gray," Joan Lorring in "The Corn Is Green," and Anne Revere in "National Velvet."

For best director: Leo McCarey, "The Bells of St. Mary's"; Billy Wilder, "The Lost Weekend"; Clarence Brown, "National Velvet"; Jean Renoir, "The Southerner," and Alfred Hitchcock, "Spellbound."

Ballots for the final voting on nominations will be mailed February 11 and the winners announced at Grauman's Chinese theatre in Hollywood, March 7.

Albany Variety to Honor Club Members Feb. 9

The Variety Club of Albany will tender a testimonial dinner to the retiring chief barker, H. L. Ripps, February 9, at the Colonie Country Club. Also to be honored are members who have received industry promotions during the past year. The new chief barker, Charles A. Smakwitz, and his crew, Harry Lamont, Clayton Eastman, James P. Faughnan, Eugene Lowe, Harry Alexander, Dick Hayes, Joe Shure, Nate Winig, Arthur Newman and Neil Hellman, will be installed.

Renamed Signal Films

Change of its corporate name from General Motion Pictures Corporation to Signal Films Productions has been announced by Arthur W. Kelly, president. Signal Films, which will produce a series of 60-minute features for United Artists distribution, will start production shortly.

Love



WAS NEVER MORE **WONDERFUL!**

"~~Him~~ Because of *Her*"

DEANNA DURBIN

up to her lips in love again . . .

up to her lovely tricks to find it!

Hollywood Reporter says:

"One of the richest successes Deanna Durbin has enjoyed . . ."

UNIVERSAL PICTURES

PATRONS MUST BE HELD: RODGERS

Tells Sales Force Little Danger of Recession, but Effort Needed

"We must never again permit theatre audiences to be diverted to other forms of entertainment," William F. Rodgers, Loew's vice-president and general sales manager, told assembled sales and promotion representatives in New York Tuesday.

"Actually," Mr. Rodgers said, "this business isn't going to suffer any kind of recession. However, our future lies ahead. It lies in making better showmen of our customers and of our salesmen."

Mr. Rodgers addressed the 52 salesmen and exploiteers attending the fourth and final MGM meeting, at the Hotel Astor. In sum, 165 representatives had attended the several sessions.

Severe Competition Ahead

The company sales chief, expressing the view that the present lush market could not be expected to last indefinitely, pointed out that the post-war period might present the most severe competitive test his company ever has faced.

"Showmanship only, again will be the barometer between success and failure," he insisted.

Emphasizing the importance of showmanship to the industry as a whole in the post-war world, H. M. Richey, exhibitor relations and sales promotion head, said: "We are going to have considerable competition in the near future. When I say we, I mean the industry as a whole. There will be new cars, bowling alleys and other forms of pleasures and amusements against which we will have to compete for the public's time and dollar." Mr. Richey also noted that labor costs would continue to rise.

Promotion Vital, Says Doob

Speaking at the Essex House to the same field representatives, Oscar A. Doob, former advertising head for Loew Theatres and now general theatre executive, said: "Promotion is the life blood of the theatre. It is a practical policy and an investment on which we can expect a profit." Mr. Doob further cited the various types of promotion which could be used to fill theatre seats.

MGM has the greatest audience penetration of any company, Silas F. Seadler, advertising manager, told the sales group. "The message we advertise reaches millions of people daily in small towns and big cities and don't forget to let your customers —the exhibitors—know what we are doing, and don't let them forget it." Mr. Seadler also elaborated on the company's newspaper, radio and magazine advertising campaigns and their importance to the field representatives.

Loew's does not have and does not believe in closed towns, Joseph R. Vogel, vice-president in charge of theatre operations, told the group. "In other words, the Loew policy has been not to believe in closed towns or tying up all the pictures in any town," he said.

On single and double features, Mr. Vogel said, "We have tried to put our circuit on a single feature basis. We experimented in the Poli theatres, but it didn't work out. In the south, for instance, there are no double features. Single features are the rule and have been for some time."

130 Offices to Sell 16mm

Orton H. Hicks, in charge of 16mm operations for Loew's International, said that Loew's had 130 overseas offices which would handle the distribution of narrow-gauge films. According to the company's plan, Mr. Hicks said, "Our customers will be offered first crack at opening 16mm theatres. This is so because we don't want to release our films to anyone who can't live up to the standards of operation expected by MGM, such as proper publicity, advertising and exploitation." Mr. Hicks insisted there was no plan for reducing 35mm films to 16mm for use in this country.

E. M. Saunders and E. W. Aaron, assistant general sales managers, spoke on the various steps from production to sales and exploitation, and the necessity of keeping the home office informed on changing conditions in the field.

Rudy Berger, southern sales manager, and George A. Hickey, west coast sales manager, praised the men for signing more than 10,000 contracts by telephone in 11 days on MGM's Group 11 and obtaining representation on every open theatre screen during the company's 20-year Anniversary Drive.

A report on the retirement plan was given by Jay Eisenberg, secretary of the employees benefit plans, who said the company had 4,000 on the retirement list.

Name Contest Winners

Friday Mr. Rodgers was to announce the 10 winners in the company's "On to Rio" contest, based on sales, general efficiency and operation of the branches. In addition, all employees, totaling 400, of the exchanges represented by the managers will be given a week's salary as a bonus.

The winners are: Herman Ripps, Albany branch manager; John S. Allen, Washington; Benn Rosenwald, Charlotte; Jack Sogg, Cleveland; Frank Henzler, Kansas City; Harry Rosenblatt, New Haven; Jack Re-Ville, Oklahoma City; Gerald E. McGlynn, Omaha; Lou Formate, Philadelphia, and Saul Gottlieb, Pittsburgh.

U. A. Completing Sales Meetings

Last weekend United Artists had completed its midwest and southern regional sales meetings and this week was holding sessions on both coasts.

The first regional was held last Friday and Saturday at the Blackstone Hotel, Chicago, with Maury Orr, western sales manager, presiding. Speaking at Friday morning's session, Mr. Orr predicted the greatest year in the history of the company in urging all-out cooperation from members of the sales force, and pointed to the present expansion of the company's field staff as an incentive to increased sales during 1946. Rud Lohrenz, district manager of Indianapolis, Milwaukee, Chicago and Minneapolis, conducted the meeting, attended by branch managers, salesmen and other personnel.

In Dallas last Saturday and Sunday the southern regional meeting discussed sales policies, forthcoming product and a review of the south's results attained during the Grad Sears Drive, which was concluded at the end of the year. Fred M. Jack, southern district manager, presided.

Opening Thursday and continuing through Friday this week, the western regional sales meeting was to be held in the Hollywood Roosevelt Hotel in Los Angeles with Mr. Orr and W. E. Callaway, district manager, conducting the meeting. The west coast session was attended only by branch managers.

Meanwhile, in Boston, the eastern regional sales meeting was to open Friday and continue through Saturday at the Statler Hotel. Jack Goldhar, eastern sales manager, was to preside with the assistance of Sam Lefkowitz and Clayton Eastman, district managers. Mr. Eastman was recently appointed district manager in charge of the Boston and New Haven branches by J. J. Unger, United Artists' general sales manager. He formerly had been with Paramount as branch manager of the Albany exchange.

Paramount Ends Central Division Session

The Paramount central division regional meeting conducted by Charles M. Reagan, vice-president in charge of sales, was concluded in Chicago last Saturday after a three-day session at the Congress Hotel. District managers, branch managers, sales managers and newly appointed office managers as well as members of the 1945 100 Per Cent Club attended, with a contingent of home office executives including Curtis Mitchell, Claude Lee, Oscar Morgan, C. J. Scollard, Fred Leroy and others.

Shea Circuit Meeting Held in Cleveland

The annual one-day meeting of Shea Theatre Circuit executives and personnel was held Monday at the Carter Hotel in Cleveland, and all phases of theatre operation were discussed.

Laughter WAS NEVER MORE LOVABLE!



"Because of Him"

CHARLES LAUGHTON

the merriest performance of
his long and laudable career!

Daily Variety says:

"(his) impersonation of a ham slicing more ham is immense..."

UNIVERSAL PICTURES

ALLIES REBUILDING GERMAN INDUSTRY

American Majors May Resume Distribution There by March 31

The German industry rapidly is being rebuilt under the strict control of the Allies. Official and semi-official reports seeping out of Germany record that distribution, although still handicapped, has progressed to the point where a tentative date has been set for American companies once again to handle the problem. Theatres are being rebuilt and reopened. German production is scheduled to resume. There is a closer and greater agreement on film problems among the occupying countries. This week the picture in Germany could be summarized as follows:

1. March 31 has been reported as the tentative date on which American companies will resume distribution.

2. German production for German audiences is expected to start by the end of March.

3. Russia is expected to trade the raw stock in her zone for certain chemicals in the American and British zones.

4. Four-way talks between the film offiers of the occupying countries may pave the way for an exchange of Allied films in all Allied zones.

5. German product will be released in the American zone this month.

6. The Americans, lagging behind the British and Russians, are rapidly expanding the number of theatres in their zone.

At present transportation is the determining factor in German distribution. If the American companies were to move in March 31 this problem would be one of the most difficult, with housing and food.

Meanwhile distribution is handled by the Army and the Interim International Information Service. John Lefebre, chief of distribution of the film division of the Service, points out that there are three districts in the American zone, Frankfurt, Munich and Berlin. In each, film officers in the Information Service Control directly supervise all aspects of the German industry.

These officers approve all theatres, all exhibitors, all programs.

Approved Programs Shown

When the Americans first went into Berlin all theatres, production and processing facilities were closed. Then, at first, only newsreels and documentaries were shown. This schedule was enlarged to include entertainment films and programs, including fact films, were approved. Special newsreel theatres were then established which have proved popular.

While France, Britain and Russian have been showing German product for the past several months such product has not yet been shown in the American zone. Carefully screened German pictures, however, will be released in the American area this month, according to Mr. Lefebre.

Theatres in Germany have been taken into custody by the Military Government Property Control Officer to whom the hand-picked, politically clean, exhibitor pays rents which go into blocked accounts. Expenses for distribution, which are small, are prorated among all American companies contributing films to the program. The German exhibitor keeps a certain percentage of the receipts himself.

Currently there are approximately 350 theatres in the American zone, against England's 700. Additional theatres are being added weekly, Mr. Lefebre reports.

Practically all the raw stock in Germany is the product of AGFA made at Wolfen in the Russian zone. America and England were unsuccessful in their first attempts to procure any of this stock. Now, it has been reported from England, limited purchases will be permitted, providing that America and England will permit the Russians to buy certain chemicals from the I. G. Farben plants in the Anglo-American areas.

Closer Cooperation Apparent

This is only one evidence that the four occupying countries are working toward closer cooperation. Reports are current that the Allies may soon exchange prints among themselves for showing in all areas.

Since the screening of industry figures has been almost completed, supervised German production will resume by the end of March. The Bavaria Film Kunst Studios, undamaged although on the edge of badly-bombed Munich, undoubtedly will be used. Production, distribution and exhibition of this new German product will be supervised.

Russian activities have been more or less successfully blanketed by silence. It is believed, however, that the Russians are engaged in filming a large-scale color production using the stock and formulae found at Wolfen.

LIST 48 FEATURE FILMS FOR GERMAN THEATRES

Military Government has selected 48 features for distribution in Germany. Among those are "Dr. Erlich's Magic Bullet", "Here Comes Mr. Jordan", "Abe Lincoln in Illinois", "The Sullivans", "Pride and Prejudice", "Flesh and Fantasy", "Our Town", "So Proudly We Hail". All American features shown are subtitled in German, but short subjects are in the German language.

Production in Cuba Resumes

by CHARLES B. GARRETT
in Havana

Production in Cuba once again is under way. Shooting has been completed on one feature and another is before the cameras. Manuel Alonso, editor of one of the local newsreels, is forming a new production company and several other prospective producers are mapping plans.

There are many projects under consideration, most of them involving Government subsidy, but the two producers now operating will continue with or without official help.

Before the cameras at the Latino-Americano studios is "Embrujo Antillano" with a cast largely imported from Mexico. Charles Ginart, the producer of "Sed de Amor," has left for Hollywood with his negative to do the lab work there.

▽

Libertad Lamarque, favorite of the Cuban public, has proved the largest attraction in the history of the Cuban theatre. The tango singer, known here as "America's Sweetheart," has rolled up grosses undreamed of since the days of Caruso. Distributors of her pictures are benefitting by her visit by releasing her new films and reissuing her old ones, all to large-scale business.

▽

"Love Letters," the Hal Wallis production for Paramount, has completed a four-week engagement at the Encanto theatre, the first time any picture has played that long at the house. An effective radio campaign preceded the showing and the picture received much word-of-mouth publicity.

Jackson Park Principals Appeal to Supreme Court

The former operators of the Jackson Park theatre, Chicago, have filed a brief with the U. S. Supreme Court, appealing from the August 5, 1945, decision of the court of Appeals in Chicago which reversed the $360,000 judgment awarded them by a Federal District Court trial jury. The plaintiffs have instituted anti-trust proceedings against the major producers and the Balaban and Katz and Warner Theatres circuits. They are Florence B. Bigelow, Marion E. Koerber, John E. Bloom and Walter C. Bloom, who charge they were forced to sell the Jackson Park because they were unable to obtain playable product.

Kalmine Conducts Meeting

Harry M. Kalmine, president and general manager of Warner Theatres, conducted a two-day meeting in Philadelphia of local theatre zone executives last Friday and Saturday. Harry Rosenquest, Harry Goldberg and Leonard Schlesinger attended from the home office and Ted Schlanger, Philadelphia zone manager, headed the local delegation.



Life... WAS NEVER MORE EXCITING!

"Because of Him"

FRANCHOT TONE

that *"His Butler's Sister"* man...

in his most joyous love affair!

Motion Picture Daily says:

"Franchot Tone is more than capable in his role."

UNIVERSAL PICTURES

Lady Yule, at 72, British Production Leader

by PETER BURNUP
in London

THE resignation of 72-year-old Lady Annie Henrietta Yule as chairman of British National and the acceptance by Sir Henry Richardson of her invitation to fill the vacancy, does not imply that her ladyship is through with motion pictures. To the contrary, in fact. The lady is as keen on production as ever; as well she might be, seeing that her company—one of the few remaining independents—has a considerable record of success; plans an immediate and considerable extension of activity.

Lady Yule remains a director of the company, whose board consists now of Sir Henry Richardson, chairman, Lady Yule and her daughter, Gladys Yule, directors; Louis H. Jackson, managing director and executive producer. Capital of the company has been increased from a nominal £100,000 ($400,000—although lately, in effect, some £500,000 has been at stake—to £750,000; the whole of it derived from Lady Yule's private fortune. The reorganization betokens nothing more than a keen appreciation of the potentialities of production this side.

No Socialite, She Insists

Shrewd, kindly Lady Yule, reputedly Britain's richest woman (her husband's fortune was estimated at £20,000,000), surrounding herself with an invincible diffidence, has a phobia of newspaper gossip columns. "I'm no socialite," she says to us. So the commonalty of this land never sees her name in its more raucous popular sheets.

She comes from Scots stock and has her forbears' disdain of luxury. Those immediate forbears were traders in India and it was to their office in Calcutta that David, afterwards Sir David, Yule migrated at the age of 17. David Yule was the first cousin of the then Miss Annie Yule. They married in 1900 and lived in a palace of the ancient Kings of Oudh at a spot near Calcutta.

But there's no sign of Oriental magnificence in the manner of Lady Yule's life since her return to Britain. She is the owner of a mansion—Hanstead House, Bricket Wood, Hertfordshire, 20 miles from London and conveniently near her Elstree studios—but she elects to live with her daughter Gladys in complete simplicity in a short of dower house she had built in the mansion's grounds.

Owns Famed Arab Stud

Hanstead's wide and rolling estate is given over to horses; for Lady Yule is the owner of the most famed Arab stud in the world and of one of Britain's finest racehorse breeding establishments. But Lady Yule does not race her stock. "We aren't a racing lot," she says. "We breed horses because we love them." Characteristically, she frowns on films of horses; regards them as a form of unnecessary cruelty.



LADY ANNIE H. YULE

The debt of Britain's motion picture industry to Lady Yule has never been acclaimed publicly. At the start of war and in the spirit of apprehension which afflicted the whole of the country's entertainment business, studios on every hand were closing down. The Government were unable to give a lead on the Quota situation. The production end of the industry exhibited every symptom of impending doom.

As a gesture, Lady Yule commissioned Michael Powell and Emeric Pressburger to write and direct "Contraband," starring Valerie Hobson and the late Conrad Veidt. She went further. With her own money she reopened Denham Studios and made a series of films there, under the worst possible conditions, including "Gaslight," "Pimpernel Smith," "Love on the Dole," "One of Our Aircraft Is Missing."

Saved British Production

It's a widely held view that by her action then Lady Yule helped save Britain's motion picture production from complete disaster.

When J. Arthur Rank took over Denham she moved across to studios at Elstree. "Lisbon Story," lately completed, was her company's fiftieth film since November, 1939.

The change in British National's setup was inspired by Lord Catto, Governor of the Bank of England and one of this country's greatest authorities on finance. Lord Catto, himself a reputed millionaire, was a close associate of Sir David Yule through the latter's career. He is an intimate friend of Lady Yule and—so it's understood— is consulted by her on monetary matters.

Sir Henry Richardson, British National's new chairman, recently returned from India, where he had been connected with Andrew Yule and Company, Limited, since 1919.

He has held numerous offices associated with British and Indian commerce and has served on the executive committees of a number of bodies like the Associated Chamber of Commerce, the Bengal Chamber of Commerce and the Indian Employers' Federation. He was, for two years, a member of the Council of State of the Indian Legislature before going to the Central Legislative Assembly, where he took over the leadership of the European Group at the beginning of 1942.

Egyptian Public Likes Our Films

by BASIL CARAMALLEES
in Alexandria

The Egyptian theatre-going public is American-minded, and prefers American pictures to all others. It is certain that in the future American pictures will find a greater market here than ever before.

Egypt has more than 150 theatres. During the war, even at that time when Rommel was only some 30 miles away from Cairo, these theatres showed American pictures almost exclusively.

Before the war a large number of French imports were shown, but these, of course, could not be obtained during the war. The United Kingdom produced only a few pictures and those locally made appealed to only a part of the native population. These factors increased the popularity of American pictures, it is admitted, but another factor is the natural liking and admiration of the inhabitants of the Valley of the Nile for everything and anything that is American.

Egypt, however, is a cosmopolitan country and its theatre audiences are composed of Egyptians, Englishmen, Americans, Greeks, Italians, Syrians and Frenchmen.

A great field of exploitation that has previously been neglected is the production and distribution of pictures in the Arabic (Egyptian) language. Such pictures would not only appeal to Egyptians, but to all Arabic-speaking countries such as Syria, Palestine, Sudan, North and East Africa, etc. (Ed. Note: American companies are expected to begin in March the titling of pictures in Arabic in conformance to the Egyptian Government's wish).

Sir Stafford Cripps to Speak At CEA Annual Dinner

Sir Stafford Cripps, president of the British Board of Trade, is expected to discuss Government and the industry when he addresses the Cinematograph Exhibitors Association annual meeting to be held in London March 12. Sir Stafford is expected to point out that the present congested state of Parliamentary business will hold up any Governmental motion picture proposals which require legislation until the renactment of the present Quota Act, which expires at the end of 1948.

Business was never so BEAUTIFUL!

AND IT'S ALL

"Because of Him"



Starring

Deanna DURBIN



Charles LAUGHTON



Franchot TONE

"A carnival of delight,"
says WALTER WINCHELL

Variety says:

"Here's the picture Deanna Durbin fans have been waiting for . . . Film is a merry melange of music, comedy and drama with a good story and a top cast. Names of Miss Durbin, Franchot Tone and Charles Laughton will have the customers lined up and once inside the theatre, they'll have no kicks coming. Boxoffice looks lush."

with

STANLEY RIDGES · DONALD MEEK · HELEN BRODERICK

Screenplay by Edmund Beloin • Original Story by Edmund Beloin and Sig Hersig
Directed by RICHARD WALLACE • Produced by FELIX JACKSON
Associate Producer: Howard Christie
A UNIVERSAL PICTURE

UNIVERSAL PICTURES

LETTERS FROM READERS

CENSOR TAKES ISSUE WITH CROWTHER'S VIEWPOINT

MR. TERRY RAMSAYE:

Your article, "National Censorship," expresses concisely and forcefully the reaction I had toward Mr. Crowther's (Bosley Crowther, critic) article in the New York *Times*. The enclosed letter is a copy of one I wrote to Mr. Crowther presenting not as aptly, but a similar point of view as yours.

I greatly appreciate the MOTION PICTURE HERALD and find myself in thorough accord with most of its editorial policy. The news articles contain valuable pertinent information and the reviews in the PRODUCT DIGEST are filed with our analysis cards.

—*Helen C. Tingley, Secretary, Maryland State Board of Motion Picture Censors, Baltimore.*

Miss Tingley's letter to Mr. Crowther follows:

DEAR MR. CROWTHER:

In your article, "The Censors Again," published in the New York *Times* of Sunday, Jan. 13, you blame the state censors for all the frailities of the motion picture.

I quote, "It is this parochial stuffiness of the Censors which alibis the stiff Production Code and which thereby impels producers to make silly, pointless, vapid, juvenile films." I have tried to apply your adjectives to the Ten Best Pictures as selected by you in a previous article. They are not apposite. What is "silly, pointless, vapid, juvenile" about "A Tree Grows in Brooklyn," "Pride of the Marines," "The House on Ninety-second Street," "The Story of G.I. Joe," or "Spellbound" or "The Lost Weekend," etc.

Conversely, where is the "true cultural influence of the screen," and again I quote you, exerted in "Scarlet Street?"

Obviously state censorship had no inhibiting influence upon the former group of films. If it does have an inhibiting influence upon the production of "a frank and sordid story of double-crossed romance," more power to its good right arm. Perhaps it is thus that censors struggle to preserve a valuable art form against its prostitution by unenlightened commercialists!

No, Mr. Crowther, do not call upon Mr. Eric Johnston to abolish state police authority in favor of Federal police authority, as if such action would provide a panacea. Rather remind Mr. Johnston that the American public has made the motion picture industry great. He owes it to these cash customers of his to give them at least the same solicitude he has exhibited for his prospective customers abroad. If he intends to protect the latter against material offensive to their national ideals and culture, can he not be equally considerate of local problems and local needs at home. We need not sacrifice our domestic institutions here, in order to vindicate them abroad. —*Helen C. Tingley.*

LONG-TIME SUBSCRIBER HAS LONG MEMORY

TO THE EDITOR OF THE HERALD:

I read an article in your issue of January 5 telling of the promotion of Joe Unger of United Artists Corporation.

The article told your readers that Joe Unger started as a booker for General Film Company in 1920. Joe must have been quite a boy to do that because General Film folded in 1919. I think it closed for good in March of that year. The reason I know is that I was the last traveling auditor for the company and was called back into the home office in February, 1919, when the old company was on its death bed.

Frank Tichenor was the president at that time and I remember during my last talk with him he felt very badly about the company failing.

However, getting back to Unger I remember him as the branch manager of the 23rd Street branch office in 1914. He was a protege of Percy L. Waters. I was in the home office at the time. This was located in the Fifth Avenue Building at Fifth Avenue and 23rd Street, and I remember seeing Unger there a number of times.

I might mention in closing I also remember just about that time the HERALD was born and it was then I became a subscriber. In those days it was only $1 a year but then it was bucking the *News* and the *World*. You can see from this I have been a supporter for quite some time.—*John Morphet, 4234 Warne Avenue, St. Louis, Mo.*

Mr. Morphet is correct. The General Film Company, the first great and all dominant distributor, was overwhelmed by the rise of the independents and the development of the feature era Its last gloomy meeting was held in 1919 and decision was made to shut down—for the immediate lack of $19,000 for payrolls. TR.

Bid to Independents Has Been Continuous

Reports that Republic, Monogram and PRC Pictures have been invited to join the Motion Picture Association of America brought from the Association offices this week in New York the reminder that such an invitation had been in effect since October 19 of last year, the day Eric A. Johnston became president. It was Mr. Johnston's announced desire to have all branches of the trade represented in one over-all organization to be known as the Motion Picture Institute. The sources pointed out that no applications had been received from any independent, but admitted the reports were being followed with interest.

Decry "Horror" Films

At Peekskill, N. Y., last week, mothers' clubs of six schools petitioned the Union Free School District to take action against Saturday afternoon films at the town's two theatres. Double bills, they claimed, have been including too many horror films.

Johnston Buy of Capital Building Wins Approval

Another step in the attempt to centralize authority in Washington was approved last Thursday in New York when the directors of the Motion Picture Association of America ratified the acquisition by Eric A. Johnston, president, of a headquarters building at 16th and I Streets. The purchase price was reported to be $600,000.

The building will be remodeled for Association use as soon as the present occupant, the National Housing Agency, can find a new house.

McCarthy Aide to Price

The employment of Col. Frank McCarthy as assistant to Byron Price, vice-president in charge of activities in Hollywood, was announced. Colonel McCarthy formerly was assistant to Gen. George C. Marshall, former Chief of Staff, and more recently Assistant Secretary of State under James F. Byrnes. He will begin his new duties immediately.

Film totaling 3,000,000 feet was allocated by the member companies for the production and distribution of prints for a trailer on American Brotherhood Week, which begins February 16. The stock, not obtainable in volume on the open market, will provide 10,000 prints. Produced by David O. Selznick, it will feature James Stewart, Jennifer Jones, Ingrid Bergman and Shirley Temple.

A new code seal design modernizing the old MPPDA title piece was approved.

Present from Washington were Mr. Johnston, his executive assistant, Joyce O'Hara, and Col. Kenneth Clark, director of public relations. Mr. Price came in from Hollywood. Others attending included Barney Balaban, Spyros Skouras, N. Peter Rathvon, Jack Cohn, Robert W. Perkins, J. J. O'Connor, W. C. Michel and Earle W. Hammons.

Returned to Washington

Mr. Johnston and Mr. O'Hara returned to Washington immediately after the meeting to make arrangements for a discussion of studio labor difficulties with the executive council of the American Federation of Labor meeting in Miami. The former arrived Sunday afternoon in Miami and registered at the Gulf Stream Hotel in Miami Beach.

In the interim, Mr. Johnston in his manifold activities turned his attention to an attempt to arrange theatrical distribution through one of the major companies of pictures dealing with the achievements of Negroes. With Mr. O'Hara and representatives of the State Department as guests, William Alexander, president of Associated Producers of Negro Motion Pictures, outlined his plans.

Mr. Alexander said he would release two films in February dealing with Negro war heroes. He indicated all of the pictures would be factual instead of argumentative,

Rank to Acquire $1,250,000Studio Equipment Here

J. Arthur Rank will purchase approximately $1,250,000 worth of studio equipment from this country. The man who will make the purchases directly, Captain Norman Walker, studio manager for the Rank British film enterprises, arrived here last week, and was to be on the Coast this week.

The Rank studios number five, in Denham and Pinewood, operating as Denham and Pinewood, Ltd., comprising seven stages at the first location, and five at the latter.

"We are going to buy now the things we couldn't have during the war," Mr. Walker said. The things are cameras, screens, lighting equipment and other items. He cited rapid obsolescence during six years of war, and said the British studios under direction of Mr. Rank hoped to achieve, with proper equipment, and also with study of Hollywood methods, at least technical parity with the American film.

In this connection, he predicted "sooner or later" a large exchange of talent between the two industries, observing: "Surely, the motion picture industry is big enough now to get this transference of ideas."

Import License an Obstacle

He admitted that one hurdle in the purchase of American equipment was obtaining import licenses from the British Government. But he added that the Government was "treating films as a priority."

The British industry is intent upon widening its market to include the United States, Mr. Walker noted. Entertainment is entertainment, in any language, in Mr. Walker's opinion.

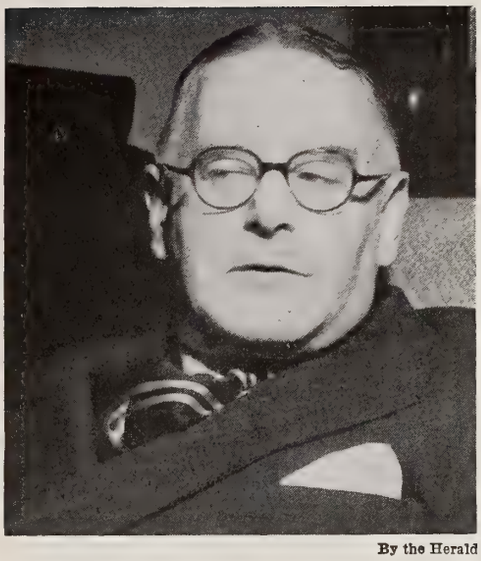
Mr. Walker added that the British industry perhaps soon would be able to convince "the Labor people in London" that interchange of technicians is as important to the welfare of the British industry as the interchange of talent.

Speaking as studio manager, Mr. Walker answered criticism by the British press and certain British Governmental circles, of the expense involved in producing "Caesar and Cleopatra." The picture, produced for Mr. Rank by Gabriel Pascal, from the George Bernard Shaw play, cost $6,000,000.

Cost Was "Unfortunate"

The expense, Mr. Walker declared, was the result of "unfortunate circumstances." "Everything had to be made," he said. "The costs became fantastic. In doing the exteriors in England, the weather became a major obstacle. It took four months to do one 10-day shooting schedule. In general, also, production costs all over are 50 per cent up."

The British weather is one reason why British color features have duller, and also more realistic, hues, Mr. Walker said. Outdoor colors in England generally are duller. To maintain consistency, directors usually make their indoor scenes conform.



By the Herald

CAPT. NORMAN WALKER

New York State Building Code Is Nearing Completion

New York State's new building code, affecting theatres and other places of public assembly, is nearing completion after two years in preparation and will replace the current laws, in existence for 25 years.

Although some 17 cities and towns, including New York City, with its own code, might be exempt from the code, a bill probably will be introduced during this session of the legislature to make enforcement mandatory. Informed quarters in New York also point out that the new code probably will serve as a model for other building laws throughout the country.

The new code, prompted by the Cocoanut Grove fire in Boston and the Hartford, Conn., circus fire, will apply principally to new theatre construction. Theatre representatives who participated in the drafting of the New York code include Henry Anderson, Paramount; Martin Tracey, Century Circuit; Theodore Junge, Loew's; Louis Lazar, Schine Circuit, and Richard Hayes of the IATSE.

Monday in Albany Senator William F. Condon and Assemblyman Frederick A. Washburn introduced a series of Labor Department bills to enlarge the authority of this department over safety and other factors in public buildings, including one which would change the definition of "places of public assembly," including theatres. A similar bill was introduced in the last session but failed to pass because of technicalities.

Chicago Moves to Amend Old Building Code

Action to revise the antiquated building mode in Chicago was set to start Thursday with the opening of hearings by Alderman John J. Duffy's City Council sub-committee on building codes. The hearings are expected to last several months. One of the code revisions sought is permission to erect prefabricated houses and theatres, which are outlawed by the regulations of the present code.

Universal's Net Is $3,910,928, Record Profit

Net profits of Universal Pictures Company, Inc., in the fiscal year ended November 3, 1945, aggregated $3,910,928, the largest in the history of the company, according to the annual report to stockholders released Tuesday by J. Cheever Cowdin, chairman of the board, and N. J. Blumberg, president. This was after provision for Federal income and excess profits taxes of $5,981,000 and compared with net profit of $3,412,701 in the previous fiscal year.

The net profit was equivalent to $4.86 per share on the 804,219 shares outstanding at the end of the fiscal year, compared with $5.15 per share on 662,592 shares outstanding at the end of the previous fiscal year.

Rentals and sales of Universal pictures and other operating income totaled $51,049,428, compared with the all-time peak of $51,561,504 in the previous year. Foreign revenues established a new all-time high of $22,341,928, an increase of $3,166,945 over the previous fiscal year.

In releasing the financial report the company also announced, "An important part of the arrangements among Universal Pictures, International Pictures and United World Pictures involves the possible acquisition of theatres in key cities of the United States and throughout the world as 'show windows' for the exhibition and exploitation of films in the various countries."

The report also indicated that the company's offices in France, Hungary, Norway, Denmark, Belgium and Italy had been reopened.

Universal further announced this week that it was acquiring a half interest in International Pictures Corporation, the recently-formed production company which will distribute through United World. This distribution company is jointly owned by International, Universal and the J. Arthur Rank interests.

Famous Players Stockholders To Consider Stock Split

The board of directors of Famous Players Canadian, Ltd., has called a special meeting of the shareholders of the company to be held in Toronto February 12 to act on a recommendation of the directors to split the outstanding 430,524 no-par shares of the company capital stock of the corporation in the ratio of three to one, and to increase the anthorized 600,000 shares of corporation stock to 1,800,000 shares. The company's capitalization consists of $4,653,000 of 4½ per cent first mortgage bonds, $653,000 or other mortgage debt and 430,524 shares of common stock without par value.

Miss Lubitz Joins Irwin

Beatrice Lubitz has joined the Lou Irwin agency as head of the story and writers department.



"'The Seventh Veil' is an absorbing film," says LIFE. Above are the two stars, Ann Todd and James Mason, both of whom LIFE thinks will be successfully sold to the American public through this Universal release.

LIFE's

as 'MOVIE OF

importance

American pub

BE SURE **to screen "The Seventh Veil" at your nearest Universal exchange as soon as prints are available.**

"The Seventh Veil" is typical of the fine quality of entertainment you will find in all of the six English pictures which Universal is releasing. They all have that universal appeal.

THE SEVENTH VEIL
MADONNA OF THE SEVEN MOONS
THE MAN IN GREY
THE WICKED LADY
ROGUE'S PROGRESS
DEAD OF NIGHT

selection of "The Seventh Veil"

THE WEEK' further proves the

of this motion picture to the

ic and the American exhibitor !

1945 Ticket Tax Revenue at Peak Of $375,306,023

Washington Bureau

Revenue from the Federal admission tax reached an all-time high of $375,306,023 in 1945, the Bureau of Internal Revenue reported this week. This record was set despite the fact that November and December collections showed a sharp decline.

Last year's collections showed an increase of almost $75,000,000 over the $300,515,911 collected in 1944. Part of the increase, it was pointed out, was due to the fact that the tax rate for the first four months of 1944 was only 10 per cent instead of 20 per cent, as now.

The Bureau's report follows by only one week President Truman's estimate, in his budget message to Congress, that amusement admissions tax revenue would drop sharply by 1947. The Treasury Department estimates 1946 collections, exclusive of cabarets and roof gardens, at $300,800,000 and 1947 collections at $255,000,000.

October showed the largest returns in 1945, with $42,389,372 reported. The following November $36,394,911 was collected, and last December $29,862,687 was added to the total.

Philadelphia Revenue Up

The Philadelphia amusement tax return for 1945 was $1,856,581, compared to $1,483,346 for 1944, according to Edgar W. Baird, Jr., City Treasurer.

All Columbia Officers Reelected by Board

At a meeting of Columbia's board of directors in New York last week the present officers were re-elected. They are: Harry Cohn, president; Jack Cohn, executive vice-president; A. Schneider, vice-president and treasurer; A. Montague, N. B. Spingold, B. B. Kahane, J. A. McConville and Louis J. Barbano, vice-presidents; Charles Schwartz, secretary; Mortimer Wormser and Leo Jaffe, assistant treasurers; David Fogelson and Duncan Cassell, assistant secretaries; C. B. Wikoff, controllers, and Arthur Levy and Stanley M. Love, assistant controllers.

Preview "Purity Squad"

A special preview of MGM's Crime Does Not Pay subject, "Purity Squad," was held Tuesday for representatives of the Eastern District and New York Station of the Food and Drug Administration.

Dividends Not Taxable

General Precision Equipment Corporation has notified its stockholders that the Internal Revenue Bureau has ruled tentatively that the four dividends of 25 cents per share each paid during 1945 are not taxable, and should be applied against the cost of the stock.

LATE REVIEW

Idea Girl

***Universal*—Song Pluggers**

Take it from Universal, when you're the junior partner in a music publishing house, have someone like Alan Mowbray for a senior partner and a dizzy little blonde as your song salesman then you've got troubles. Universal suggests that you marry the blonde and forget your troubles.

"Idea Girl," because of its subject matter, might have been a musical but isn't, although it does bill Charlie Barnett and his orchestra as featured players. But the three songs spotted in the film are subordinated to comic intentions and Charlie bows out of the frame to clear the way for the bickerings of Jess Barker and Julie Bishop, who don't understand each other until the final reel.

The picture is light, unpretentious and uncomplicated with a few spots marked "laughter here." Will Jason directed; Will Cowan produced.

Seen at the home office. Reviewer's Rating: Fair.—Ray Lanning.

Release date, February 8, 1946. Running time, 60 min. PCA No. 11406. General audience classification.
Larry Brewster ..... Jess Barker
Pat O'Rourke ..... Julie Bishop
I. C. Crow ..... Alan Mowbray
George Dolenz, Joan Fulton, Laura Deane Dutton, Virginia Christine, Lane Chandler.

Phillips and Harris to Head Loew Divisions

Joseph R. Vogel, in charge of all Loew's theatres, has announced the appointment of two new division managers. William Phillips, for 18 years manager of Loew's State, Newark, will head a division including Newark, Jersey City, North Bergen, Loew's State and Criterion on Broadway and Loew's Sheridan, Commodore and Avenue B theatres in downtown New York. Jack Harris, manager of Loew's Victoria, New York, will manage the division including the Victoria, 116th Street, Burland, Bedford, Brevoort and Boston Road theatres, New York.

Bell & Howell Sets Dividend

The directors of Bell & Howell have declared a regular quarterly dividend of $1.06¼ per share on the cumulative preferred stock, 4¼ series, and a regular quarterly dividend of 12½ cents per share on common stock. Both dividends are payable March 1, 1946, to stockholders of record February 15.

Poynter Has News Service

Nelson Poynter, during the war liaison between the Office of War Information and the motion picture industry, has established Congressional Notebook as a news service for the press on Congressional activities and trends. The service will be supplied weekly and every 90 days will be compiled and bound into a book called *Congressional Quarterly*.

Poppele WOR Vice-President

J. R. Poppele, chief engineer for WOR, has been elected a vice-president of the radio station. He will retain the titles and duties of secretary and director of the corporation.

Stockholders to Vote Feb. 28 on Loew Contracts

Extensions of the contracts of Louis B. Mayer, head of production, and Sam Katz, production executive, will be submitted to stockholders of Loew's, Inc., at their annual meeting in New York February 28. At the same time the stockholders will elect 10 directors of the company. It is expected that all incumbents will be reelected.

Mr. Mayer receives $3,000 a week plus 6.7 per cent of the combined annual profits of the company, not to exceed $500,000 in one year, according to the company's proxy statement to the stockholders. His existing contract runs to August 31, 1946, and is subject to extension to August 31, 1949. Mr. Katz draws $200,000 annually. His contract would be extended to 1954.

The corporation's annual notice to stockholders stated that a total of 49 Loew-MGM employes receive annual remuneration in excess of $100,000; 75 draw in excess of $50,000, but not more than $100,000 and 208 earn in excess off $20,000 but not more than $50,000.

Most of RKO Preferred Converted to Common

All but two or three per cent of RKO's preferred stock had been converted into shares of RKO common stock by shareholders by the deadline of Tuesday, January 22, fixed by the company's board of directors. There were approximately 93,000 shares of preferred outstanding when the call was issued January 2, the remaining 35,000 shares having been converted previously. Conversion was at the rate of eight shares of common stock for each share of preferred.

Committee Considers New Government Film Library

The authorization for the construction of the proposed Federal Film Library building at Suitland, Md., was expected to be included in legislation setting up the Government's peacetime Federal building plan which was to be considered by the House Public Buildings and Grounds Committee at a meeting Wednesday. The library would provide needed storage space for films and equipment and initiate a library service for those motion pictures preserved at the capitol.

Cowan Plans Four

Lester Cowan plans four films in 1946. First will be "Babylon Revisited," by F. Scott Fitzgerald, to be followed by "The President's Husband," by Frederick C. Othman and Ring Lardner, Jr., "Spinning Wheel in the Sun," by Lucia Webb, and "The Life of Sun Yat Sen," by Norman Rosten. David Hall, associate producer on "Tomorrow the World" and "The Story of G. I. Joe," has been signed to a long term contract.



JIMMY STEWART SPEAKING:

"Can you spare three minutes of your screen time for me and my fellow-stars?"

(*Turn please*)

THE BIGGEST 3-MINUTE SHOW EVER PRODUCED!

A Terrific TRAILER! FREE!

(Produced for the industry by David O. Selznick. Stars listed alphabetically)



INGRID BERGMAN



EDDIE CANTOR



KATHARINE HEPBURN



VAN JOHNSON



JENNIFER JONES



WALTER PIDGEON



EDWARD G. ROBINSON



JIMMY STEWART



SHIRLEY TEMPLE

What a Cast to bring to your theatre! Just to see these famed Stars will delight your patrons! And it will be just as much of a pleasure for you to screen it!



FOR ALL THE PEOPLE!

It's a picture your folks will thank you for—and you'll remember all your lifetime the screentime you gave to the "American Brotherhood Week" Trailer in behalf of

AMERICAN BROTHERHOOD WEEK

FEBRUARY 16 TO FEBRUARY 24

(Turn please)



"Let's Go Over and See All Those Stars!"

Yes, look at the names again!

INGRID BERGMAN · EDDIE CANTOR · KATHARINE HEPBURN · VAN JOHNSON · JENNIFER JONES · WALTER PIDGEON · EDWARD G. ROBINSON · JIMMY STEWART · SHIRLEY TEMPLE

ORDER YOUR FREE STAR TRAILER NOW!

Ask for "American Brotherhood Week" Trailer and Write either to your

NATIONAL SCREEN SERVICE BRANCH

Or Write to your

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WM. ZOELLNER
M-G-M, Atlanta

WM. HORAN
Warner Bros.
Boston

AL HERMAN
Warner Bros.
Buffalo

BEN ROSENWALD
M-G-M, Charlotte

J. HAROLD STEVENS
Paramount, Chicago

ALAN MORITZ
Columbia
Cincinnati

JOE KRENITZ
Universal
Cleveland

CECIL HOUSE
Twentieth Century-Fox
Dallas

ARTHUR ABELES
Twentieth Century-Fox
Denver

JACK KENNEDY
M-G-M
Des Moines

JOE GINS
Columbia
Detroit

W. GUY CRAIG
Columbia
Indianapolis

WM. E. TRUOG
United Artists
Kansas City

HARRY COHEN
RKO
Los Angeles

TOM YOUNG
Twentieth Century-Fox
Memphis

HAROLD WIRTHWEIN
Paramount
Milwaukee

BEN BLOTCKY
Paramount
Minneapolis

CAR GOE
Warner Bros.
New Haven

LUKE CONNER
Warner Bros.
New Orleans

HENRY RANDEL
Paramount
New York

ED BELL
Paramount
New Jersey

M. W. OSBORNE
Twentieth Century-Fox
Oklahoma City

D. V. McLUCAS
United Artists
Omaha

GEO. SCHWARTZ
Universal
Philadelphia

PETE DANA
Universal, Pittsburgh

MARK COREY
RKO, Portland

B. J. McCARTHY
United Artists
St. Louis

CHARLES WALKER
Twentieth Century-Fox
Salt Lake City

NEWTON JACOBS
RKO
San Francisco

MAURICE SAFFLE
M-G-M, Seattle

JOHN ALLEN
M-G-M, Washington

AMERICAN BROTHERHOOD WEEK (FEB. 16 TO 24)

Sponsored by the National Conference of Christians and Jews

Pres. HARRY S. TRUMAN
Honorary Chairman

Hon. HAROLD E. STASSEN
General Chairman

SPYROS P. SKOURAS
Motion Picture Industry Chairman

10,000 Trailers For Brotherhood Drive Available

A total of 10,000 three-minute trailers has been produced by David O. Selznick for use in theatres during the American Brotherhood Week drive, February 16 to 24. The trailers, requiring 3,000,000 feet of raw stock contributed by the industry, will be distributed through National Screen Service. The trailer stars James Stewart, Jennifer Jones, Shirley Temple, Ingrid Bergman and others.

Associated with Mr. Selznick in the production were Dore Schare and Cecil Barker. Robert Stevenson was director, and Joe August was the principal cameraman. Mr. Selznick is one of the three national chairmen of the drive, which is sponsored by the National Conference of Christians and Jews.

The trailer will be the principal undertaking of the industry's campaign, and it will be offered free to all theatres, under the direction of Charles Reagan, distributor chairman, in association with all other distributors in the industry.

This week James A. Farley, former Postmaster General, was named New York State chairman of the drive. President Truman is honorary chairman of this year's observance.

Tuesday Spyros P. Skouras, national chairman of the motion picture committee for the campaign, announced the state exhibitor chairmen who will serve on the drive. They are:

R. M. Kennedy, Alabama; M. A. Lightman, Arkansas; Harry Nace, Arizona; Charles P. Skouras, area chairman for California; Sherrill Corwin and Robert H. Poole, co-chairmen for Southern California; Rotus Harvey and Charles Thall, co-chairmen for Northern California; R. H. Ricketson, Jr., Colorado; I. J. Hoffman, Connecticut; A. Joseph DeFiore, Delaware; Carter Barron and John J. Payette, co-chairmen for District of Columbia; Sidney Meyer, Florida; J. H. Thompson, Georgia; M. M. Rubens, southern Illinois; Jack Hirsch and James E. Costen, northern Illinois; K. T. Collins, Indiana; Leo Wolcott, Iowa and Nebraska; Elmer C. Rhoden, Kansas; Fred J. Dolle, Kentucky; E. V. Richards, Jr., Louisiana; F. A. Hornig, Maryland.

David Idzal, Michigan; William C. Sears, Minnesota; Arthur Lehman, Mississippi; Harry C. Arthur, Jr., Missouri; Homer LeBallister, Nevada; Melvin Morrison, New Hampshire; Walter Reade, New Jersey; Milas L. Hurley, New Mexico; Samuel Rinzler, N. Y. area chairman; Vincent McFaul, upper New York State; Max Yellen, Western N. Y. Sate; M. C. Cooper, North Dakota; Martin G. Smith, Ohio; L. C. Griffith, Oklahoma; Albert J. Finke, Oregon; M. A. Silver, Eastern Pennsylvania; Sidney Samuelson and Ted Schlanger, Western Pennsylvania; E. M. Fay, Rhode Island; Ben L. Strozier, So. Carolina; Tony Sudekum, Tennessee; R. J. O'Donnell, Texas; John Rugar, Utah; Frank Bennett, Vermont.

W. F. Crockett, Virginia; Frank Newman, Sr., Washington; Milton Levine, West Virginia; H. J. Fitzgerald, Wisconsin; E. J. Schulte, Wyoming; R. J. Peratrovich, Alaska; E. I. Parker, Hawaii; W. L. Simpson, Panama; and Rafael Ramos Cobian, Porto Rico.

Joseph R. Vogel, vice-president of Loew's; Harry Brandt, president of ITO, New York, and Harold Mirisch of RKO Theatres, are national exhibitor co-chairmen.

Classics' Films Booked

Loew's theatres have booked Film Classics' "These Three" and "Condemned to Devil's Island." RKO theatres in Greater New York have booked "Come and Get It" and "Beloved Enemy."

Musical Performing Fees May Be Studied in Canada

A judicial inquiry committee may be appointed in Ottawa to study copyrights as applied to the use of musical compositions following the evidence of H. T. Jamieson, president of the Composers, Authors and Publishers Association of Canada, presented to the Copyright Appeal Board. Mr. Jamieson claimed the schedule of performing-right license fees authorized by the Dominion Government was "inadequate." The move entails a study of the whole license system affecting musical works with a view to a change in the royalty plan in the Dominion.

Canadian War Committee Ends

by W. M. GLADISH
in Toronto

Canadian film officials gathered at the Royal York Hotel in Toronto last Tuesday for the final meeting of the Canadian Motion Picture War Services Committee and the motion picture section of the National War Finance Committee. During the war these committees were similar in operation to the industry's War Activities Committee in the United States.

At the same time it was announced that the Canadian Motion Picture National Services Committee had been organized to carry on the work of the war-time film organizations and to assist in the solution of the country's peace-time problems.

J. J. Fitzgibbons, president of Famous Players Canadian, and, national chairman of the committees, and other industry executives present at the final meeting, were thanked for their support by J. L. Ilsley, Canada's Minister of Finance.

Mr. Ilsley, accompanied by other Government officials, cited the cooperation of the committees, the film distributors, circuits and theatres and their personnel for the production, distribution and presentation of war-loan films, the patriotic campaigns of the theatres and bond subscriptions by companies and employes throughout the city.

Porter Tells Radio Men Research Job of U. S.

The United States must undertake the responsibility of advancing in electronics and other scientific fields, Paul A. Porter, chairman of the Federal Communications Commission, told the Institute of Radio Engineers at the winter meeting at the Hotel Astor, New York, last Friday.

"No one company can or should be expected to undertake the tasks of new research," he said. "They are the proper concerns of the Government. It is now plain that we will have no alternative in this matter."

Mr. Porter also outlined recent actions taken by the FCC in giving television the "green light."

WAC Executives Get Plaques to Mark Service

Thirteen executives of the War Activities Committee of the Motion Picture Industry were honored for their voluntary services last Wednesday when they were presented plaques at a luncheon at the Astor Hotel, New York.

Those honored at the final meeting of the headquarters staff of WAC were: George J. Schaefer, chairman; Francis S. Harmon, executive vice-chairman; Herman Gluckman, treasurer; Arthur L. Mayer, past treasurer; S. H. Fabian, chairman, theatres division; Jack Alicoate, chairman, trade press division; Walton C. Ament, chairman, newsreels; Maurice Bergman, chairman, public relations; Arthur M. Loew, chairman, foreign managers; William D. Kelley, chairman, print division; Gradwell L. Sears, chairman, distributors division, and Raymond Wemple and Henry Ferber, accountants.

Others who have received the plaques are John C. Flinn and Tom Baily, coordinators; John Cromwell, chairman, and Mary McCall, past chairman, all of the Hollywood division. Also these former division heads: Ned E. Depinet, William F. Rodgers and William A. Scully, distributor division; Oscar A. Doob, public relations; Joseph A. McConville, foreign managers, and Martin Quigley, trade press division.

It was announced earlier that some employes of WAC would remain with the new Theatre Activities Committee of the Motion Picture Industry, which will occupy the space used for the past four years by WAC.

Individuals in all branches of the industry who expended time and effort in furthering the industry's contribution to the war effort will shortly receive from the WAC a scroll in recognition. Included will be exhibitors, distributors, production people and others.

Max Cohen, who was special events chairman of the Victory Loan, is in charge of the distribution of the scrolls. He said last Thursday in New York that his list contained 9,000 names and that he expected addition of at least 2,000 before mailing was completed.

The scroll carries a reproduction of the placque awarded the WAC by governmental agencies December 5 in Washington. It will be hand-embossed with the name of the recipient.

Bogeaus, Leserman and Boyd in Partnership

Benedict Bogeaus, William Boyd and Carl Leserman have formed a partnership in Hollywood to produce a minimum of six "Hopalong Cassidy" pictures a year for the next three years. United Artists will distribute. Boyd's next will be his fifty-fifth "Hopalong," with production to start soon. The company is separate from Mr. Bogeaus' own producing unit.

End Society for Americas Feb. 28 On Vote of Board

Hollywood Bureau

The Motion Picture Society for the Americas, first of the war-born agencies set up in Hollywood and last to be dismantled, is to pass out of existence February 28. Quietly, almost informally, the MPSA board of directors, including the heads of all the producing companies last week decided to call it a war and wrap up the five-year record for storage in some appropriate place. No board meeting was held. A consent-to-dissolve petition was circulated among the board members and signed by all, regretfully by some and casually by others.

Established before Pearl Harbor, the MPSA, officially defined as a liaison body functioning between the Government and the industry, was financed by Congressional grant via the Office of the Coordinator of Inter-American Affairs. It was, in effect, both liaison and buffer, at one and the same time (1) supplying producers with approved information and advice about content of pictures with respect to the maintenance of the Good Neighbor Policy and (2) supplying Washington with concrete evidence that Hollywood didn't need governmental supervision or dictation.

Cooperating closely with the Office of Censorship and the Production Code Administration, it is freely credited with much of the progress made in ridding Hollywood pictures of errors offensive to Latin Americans.

Originally scheduled for dismantling December 31, 1945, at expiration of its Congressional grant, the MPSA was allotted a 60-to-90 day extension when, November 29, its president, Harold Hopper, presented to the directorate and to the U. S. State Department a plan for perpetuation of the agency on a global scale, with Government and industry sharing the expense. Plain-spoken arguments in behalf of this plan were reported on page 19 of the December 1, 1945, issue of Motion Picture Herald and commented upon editorially. Hollywood studio heads and New York company heads were reported as favoring adoption of the plan, and the State Department was to decide upon its attitude later. Last week MPSA board members reached their own decision.

About March 1, Eric Johnston, president of the MPAA, is expected to announce new machinery for industry cooperation with the State Department to take the place of the dissolving MPSA.

Newsreel Contracts Await Approval of Locals

Newsreel companies and representatives of IATSE cameramen's locals have reached terms for new contracts, which are now subject to ratification by memberships of the various locals. Although details of the new contracts were not disclosed, they are understood to represent compromises on both sides.

State Department Names Whitney Films Advisor

The State Department has named John Hay Whitney motion picture member of a special group of five consultants who will assist the Department in developing proposals in the field of communications which will be considered by the United Nations Educational, Scientific and Cultural Organization meeting to be held this summer. Mr. Whitney has been chairman of the board of Selznick International, wartime chief of the motion picture bureau of the Office of Inter-American Affairs, a colonel in the Army Air Forces and has been films advisor to William Benton, Assistant Secretary of State.

Prepare to File On French Tax

American film companies in France are preparing to file tax reports by the middle of February under the new French "national solidarity tax." This tax assesses five per cent of the capital assets of all corporations, including foreign, and may be paid either by relinquishing five per cent of the corporations' shares or by paying the face value of the shares.

If the tax were paid by turning over five per cent of the shares the Government would presumably sell those shares.

Individuals are also included in the solidarity tax, but percentages are graduated according to the individual's assets.

Attorneys for the film companies are studying existing Franco-American trade treaties, seeking to determine whether exemptions might be claimed on the ground of double taxation.

Puerto Rican Exhibitor Buying Mobile Units

R. Ramos Cobian, circuit owner of Puerto Rico, is visiting the United States and will purchase three 16mm mobile show units to be used in his country for presenting pictures to rural Puerto Ricans. Mr. Cobian is currently building six theatres in Puerto Rico and all are expected to be finished by the end of the year.

Double British Radio Fee

Radio listening licenses soon will cost Britons 10 shillings (about $2) a year more —doubling the fee, E. J. Williams, Minister of Information, announced in the House of Commons last week. There are more than 10,000,000 license holders. A new license will be introduced, covering television and sound reception at a cost of £2 (about $8) a year.

"Outlaw" Release Set

Howard Hughes' "The Outlaw," held up four years pending Production Code Administration approval, will be available as a United Artists release this month in New York and Hollywood, according to UA.

Allport Scores 'Dictatorship' of Dutch Film Unit

London Bureau

Minority interests in the Dutch trade which have "dictatorial authority" over the whole industry are responsible for the current difficult situation in Holland, according to a statement issued here by Fayette W. Allport, European representative of the Motion Picture Association of America.

Mr. Allport, who had been ill since his return to London from Holland, last week issued a report on his investigation of the situation which led to the complete freezing of the exhibition of American pictures there.

"The whole dispute is a question of principle, as to whether a self-instituted, self-maintained and self-appointed group of men having minority interests in the trade should exercise complete and dictatorial authority over the whole industry," Mr. Allport said.

"There is no question of terms involved. They have not been discussed.

"There is no question of the amount of money transferred, because this has not arisen. If and when it does arise it would be dealt with with the utmost consideration for the Dutch exchange difficulties, as has been done and is being done in all countries.

"In making an issue of this we feel that we are serving the interests of all foreign producers who wish to sell their films in Holland. We knew that the control that the Bioscoop Bond has been exercising did not merely lead to the destruction of the American industry in Holland but precluded the normal operation of the best interests of the trade, including, of course, the British industry.

"Not only this, but we are serving the interests of the whole industry in Holland itself. The exhibitors there would be only too happy to get American pictures, but the Bond will not permit them to deal with companies that are not members.

"We are voluntarily foregoing the Dutch market at present to settle this business, because we feel that it is necessary in the interests of democratic trading.

"Naturally, we hope that a just and fair settlement of the difficulty can be reached. Everything has been done to reach an amicable and fair settlement."

MGM Announces Third Annual Novel Contest

MGM announced this week its third annual novel contest. As during the past two years, a minimum of $125,000 will be paid to the author of the winning novel, plus an additional flexible bonus which may amount to $50,000. Only novels which have been selected for publication by an American publisher are eligible for consideration. The prize-winning novel for 1944 was "Green Dolphin Street," to be produced this year. Last year's award went to "Before the Sun Goes Down."

WARNER BROS.' TRADE SHOWINGS OF

"CINDERELLA JONES"

starring

JOAN LESLIE • ROBERT ALDA

with S. Z. SAKALL

MONDAY, FEBRUARY 11th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	Paramount Sc. Room	412 South Harwood	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Screen Revives In Hong Kong And Singapore

By pooling arrangements and under varying degrees of Governmental supervision, the motion picture industry is gradually building back to its pre-war levels in Hong Kong, Singapore and Saigon in Indo-China.



M. G. Lawton

This is revealed in a report on film conditions prepared by Melford G. Lawton, chairman of the public relations bureau of the Motion Picture Theatre Council of Australia, who recently completed a 12,400-mile trip through former Japanese-held territory.

All film interests have been supervised in Hong Kong by Twentieth Century-Fox's Leo Benuch, with all money banked in a common pool. Now the Port of Hong Kong has been opened and as far as the major film companies are concerned, they are at liberty to commence business without delay if they get their own representatives.

Films in this sector have been in bad condition, but this situation has by now been remedied. However, Mr. Lawton points out, operating equipment is so old or so damaged that breakdowns occur frequently.

In Hong Kong, by the end of December, two first runs were operating in the colony, with approximate capacity of 1,200 seats each, and four second runs and six subsequent runs on the Island and about 10 houses on the mainland at Kowloon and Kaitak.

The Japanese, for over two years, had forbidden the showing of any English-language film in Singapore. As a result people have rushed to see any Anglo-American product, even five years old, according to the Lawton report.

Receipts in Common Pool

At least eight United States major companies and two British companies look after their own bookings and account to their respective home offices, but all box office receipts are kept in a common pool from which each member company is allowed to draw his operating expenses.

The first company to release independently of the pool in Singapore is Warner Brothers, whose "The Horn Blows at Midnight" opened last week at the Cathay theatre.

In Saigon the only theatres operating are for the British forces and for the French population. Although there is still unrest in the political situation, Mr. Lawton believes that the poor condition of the theatres could be improved.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 43—Byrnes pledges support for UNO. . . . General Marshall arranges truce in China. . . . Atom bomb test on warships. . . . General Short at Pearl Harbor probe. . . . General Wainwright in new command. . . . New Navy land-based plane. . . . Honor Medal to chaplain. . . . March of Dimes show. . . . Ski meet. . . . Children's training in Florida.

MOVIETONE NEWS—Vol. 28, No. 44—Meat crisis averted. . . . UNO delegates hear soldiers. . . . Graveyard of German navy. . . . Carrier FDR. . . . General Homma on trial. . . . Strife in Indo-China. . . . GI's British wives sail for U. S. . . . Sled dog race. . . . Water show. . . . Class for mermaids.

NEWS OF THE DAY—Vol. 17, No. 241—Byrnes pledges UNO support. . . . Marshall in China. . . . Short before Pearl Harbor committee. . . . Chaplain decorated. . . . March of Dimes show. . . . Ski meet. . . Jeep steeplechase. . . . Florida children.

NEWS OF THE DAY—Vol. 17, No. 242—Across U.S. in four hours, 13 minutes. . . . Bevin pledges Britain's aid in world peace. . . . U. S. seizure ends meat crisis. . . . G. I. war brides sail. . . . Aligator school. . . . Hardware hats.

PARAMOUNT NEWS—No. 44—Atom bomb test. . . . New York film critics' awards. . . . Chaplain decorated. . . . March of Dimes show. . . . New jet propulsion plane. . . . Ski meet.

PARAMOUNT NEWS—No. 45—Coast to coast record flight. . . . Crow menace. . . . Hardware headware. . . . UNO meets first test. . . . FDR on shakedown cruise.

RKO PATHE NEWS—Vol. 17, No. 46—Atom bomb test. . . . UNO assembly. . . . China peace terms signed. . . . General Morgan under fire.

RKO PATHE NEWS—Vol. 17, No. 47—Byrnes praises UNO. . . . England in bid for trade. . . . Restore German railroads. . . . Seize meat plants. . . . Jet plane in fastest flight. . . . FDR shakedown cruise.

UNIVERSAL NEWSREEL—Vol. 19, No. 471—Atom bomb tests. . . . End of U.S. isolation. . . . Marshall mediates. . . . Wainwright's new command. . . . Aid for martyred Cassino. . . . Dimes set fashion. . . . Ski jump champs.

UNIVERSAL NEWSREEL—Vol. 19, No. 472—Meat crisis averted. . . . UNO hears Stettinius. . . . Carrier FDR. . . . Navy tests new plane. . . . Graveyard of ships. . . . Fun in the sun.

Brower, Producer, Dies In Hollywood at 55

Otto Brower, 55, producer, director and former actor, died of a heart attack in Hollywood January 25. A specialist in foreign sets for Twentieth Century-Fox, Mr. Brower recently returned from Costa Rica, where he had been filming scenes for a new film. He came to Hollywood as an actor, turning director of Westerns in 1927. In 1937 he and Mrs. Martin Johnson conducted one of the most impressive safaris of its type, filming African backgrounds for "Stanley and Livingston," and covering 33,000 miles.

C. A. McCulloch

Charles Alexander McCulloch, 70, who rose from a Chicago newspaper peddler to become a director in 14 large corporations at one time, died in a Miami hospital, January 24. His home was in Chicago. Balaban and Katz and Paramount-Publix were among his directorships.

Isador Milgram

Isador Milgram, 58, Philadelphia realtor who built the Broadway theatre in that city, died in Atlantic City January 20.

Returns to Theatre Post

Mack Jarrett, recently released from the U. S. Army Air Forces, has returned to his post as director of theatres with the Southern Amusement Company, Lake Charles, La.

Belgians Attack U.S. Newsreel for Sourabaya Clip

by LOUIS QUIEVREUX
in Brussels

The Brussels daily, *Drapeua Rouge* (Red Flag), the journal of the Belgian Communist party, has violently attacked the American-made newsreel, "Le Monde Libre" (Free World), because of the scene depicting the Sourabaya revolt, recently shown here. The paper charges the film with bias and quotes the commentator as saying, "This revolution is doomed to fail" and "the insurgents are using Japanese weapons."

▽

Belgian professional film circles are protesting because Belgian Congo newsreels recorded in the English language are never shown in the mother-country. Instead, the whole production goes to South America, and the Belgians are wondering why.

▽

The Belgian Information Bureau has produced a film dealing with those youths who escaped their occupied country to enlist in the British Royal Air Force. Called "The RAF Belgian Section in Action," it deals with incidents in the battle of Britain.

▽

The Brussels daily, *Le Soir,* has announced that the well-known French producer, Andre Paulve, will shoot three important films in Belgium starring Maurice Chevalier and Danielle Darieux.

▽

Speaking on the occasion of gala performances marking the 50th anniversary of the kinematograph, M. Monaco, a veteran expert on the French and Belgian industry, recalled the times when a film was considered in Belgium as a single act on a music hall program. Working for the French concern, Cinema Hall, and later for American Kinematograph — which was not at all American, but the adjective had an appeal for the masses—M. Monaco opened the Chatelet de Paris in Belgium, where films were enhanced by background noises with a commentator explaining the views.

Havas RKO Sales Manager For Europe, Near East

Michael Havas, who has been with the company since 1934, has been appointed Continental Europe and Near East sales manager for RKO Radio. The announcement was made this week by Phil Reisman, vice-president in charge of foreign distribution, prior to leaving for South America. For the past four years Mr. Havas has been manager of RKO's Venezuela office. Currently he is at the home office conferring with Vladimir Lissim, RKO's European general manager, whose recent survey of the field has resulted in new sales policies established by Mr. Reisman.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Boston Blackie's Private Ghost
Night Editor

MGM
Three Wise Fools
The Yearling

MONOGRAM
Code of the Drifter

PRC
Buster Crabbe No. 4
Devil Bat's Daughter

RKO RADIO
Notorious
Till the End of Time

REPUBLIC
Lonely Hearts Club

20TH CENTURY-FOX
Strange Triangle
Somewhere in the Night

UNIVERSAL
Cat Creeps
Blonde Alibi (formerly "Design for Death")

WARNERS
Beast with Five Fingers

STARTED

COLUMBIA
Devil's Mask

MONOGRAM
West of the Alamo
Shadow's Shadow

PRC
Buster Crabbe No. 5

RKO RADIO
Desirable Woman
Double Trouble

REPUBLIC
Invisible Informer
El Paso Kid

20TH CENTURY-FOX
It Shouldn't Happen to a Dog

UNIVERSAL
Prelude to Murder

INDEPENDENT
Death Valley (Golden Gate Productions)

SHOOTING

COLUMBIA
Walls Came Tumbling Down
The Story of Jolson

MGM
Faithful in My Fashion
But Not Goodbye
Fiesta
Till the Clouds Roll By

PARAMOUNT
California
Searching Wind (Wallis)
Perfect Marriage (Wallis)

RKO RADIO
Crack-Up
Sister Kenny

REPUBLIC
Rainbow over Texas

20TH CENTURY-FOX
Rendezvouz 24 (Wurtzel)
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Three Little Girls in Blue

UNITED ARTISTS
Angel on My Shoulder (Rogers) (formerly "Me and Mr. Satan")
Strange Woman (Stromberg)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
Love Takes a Holiday
Strange Conquest
Shaharazad

WARNERS
The Sentence
Humoresque
Two Guys from Milwaukee
Escape Me Never

Production Slowed, 38 Films Now in Work

Hollywood Bureau

Production was languid last week, coincidental with an unseasonable spell of warm weather, and threats of further trouble on the labor front. At the weekend, 15 films had reached cutting stages, and 11 had been started. The total number in work was 38, a decline from the preceding week's level of 42.

RKO Radio trained cameras on two: "Desirable Woman" and "Double Trouble." The first is a romantic drama starring Joan Bennett with Robert Ryan and Charles Bickford. Jean Renoir directs; Jack J. Gross produces.

"Double Trouble" is a comedy with Jack Haley, Anne Jeffreys, Morgan Conway and Iris Adrian in leading roles. Leslie Goodwins is producing and directing.

At 20th Century-Fox, work began on "It Shouldn't Happen to a Dog." Heading the cast are Carole Landis, Allyn Joslyn, Henry Morgan, Margo Woods, Reed Hadley, John Ireland, Roy Roberts, Patricia Knight and Charles Tannen. Bryan Foy produces; Herbert I. Leeds directs.

Republic Starts Work on Two Productions

Two new films started at Republic. "The Invisible Informer" is a melodrama which William O'Sullivan is producing, and Phil Ford directing. The cast includes Linda Stirling, Bill Henry and Gerald Mohr.

"El Paso Kid" is a Western in which Sunset Carson and Marie Harmon have the leading roles. Bennett Cohen is the producer; Thomas Carr the director.

At Universal, another in the "Sherlock Holmes" series got under way. Titled "Prelude to Murder," it is being produced and directed by Roy William Neill. Basil Rathbone, Nigel Bruce and Patricia Morrison head the cast.

Columbia's new venture is "The Devil's Mask," second in the studio's "I love a Mystery" series. Among the top players are Anita Louise, Jim Bannon, Barton Yarborough and Michael Duane. Wallace MacDonald produces; Henry Levin directs.

Two new pictures went into work at Monogram. "West of the Alamo" is a musical Western starring Jimmy Wakely with Lee "Lasses" White, Iris Clive, Early Cantrell, Eddie Majors and Rod Holton. Oliver Drake is producer and director.

"The Shadow's Shadow" co-stars Kane Richmond and Barbara Reed. Phil Karlson is directing for Producer Joe Kaufman.

Another Western, still untitled, went before cameras at PRC. Buster Crabbe and Al St. John have leading roles; Sigmund Neufeld is the producer, and Sam Newfield the director.

Action Pictures launched "Death Valley," a Cinecolor Western which will be released through Screen Guild Productions. The cast includes Robert Lowery, Helen Gilbert, Nat Pendleton, Sterling Holloway, Barbara Reed, Russell Simpson and Paul Hurst. William David is the producer, with Walt Mattox functioning as production supervisor. Lew Landers is directing.

Incidental News of Pictures-to-Come

Hal Roach will reenter the production field early in March, with a schedule of 12 comedies for 1946 release. The first will be "The Fabulous Joe," which Bebe Daniels will produce. Harve Foster, who handled the Disney picture, "Uncle Remus," will direct. . . . While Deanna Durbin has temporarily retired from the screen in anticipation of the birth of a child, Producer Felix Jackson has selected a story titled "Josephine" as her next starring vehicle. Based on the Molnar play, "Jotundra," it will go before the cameras some time in July.

John H. Auer, who is leaving RKO in April to form his own producing company, has obtained the screen rights to Sophie Tucker's autobiography, "Some of These Days," and will film it as his first independent production, with Miss Tucker appearing as herself.

Fred Finkelhoffe, the writer, and Chester Erskine, stage director, will combine their talents as co-producers for International, working under Leonard Goldstein as executive producer. All three have been signed to long term contracts.

Arrangements have been made for Universal to borrow William Bendix from Hal Roach on a multiple picture deal extending over a period of four years. First on the schedule is "White Tie and Tails," in which Bendix will co-star with Charles Korvin. William Seiter will direct for Producer Howard Benedict. . . . Norman Taurog will direct "The Beginning of the End," MGM's projected picture based on the development of the atom bomb.

Roy Howland Will Direct New Metro Picture

Roy Rowland is set to direct MGM's "Tenth Avenue Angel," which will star Margaret O'Brien with Angela Lansbury. Based on an original story by Angna Enters, the film will be produced by Ralph Wheelwright.

James Stewart has been signed by Riskin Productions to star in "The Magic City," initial production venture of the new unit, which will be released through RKO Radio. . . . Dana Andrews has been selected for a starring role in the forthcoming Goldwyn film, "Glory for Me."

RKO has signed Ross Hastings as executive assistant to J. J. Nolan, who is in charge of commitments for the studio. . . . William Elliott, among winners of the HERALD-FAME Money-Making Western Stars poll, has been given a new five-year contract by Republic, calling for three pictures annually, or seven in two years, in a top-budget classification. His next will be "The Plainsman and the Lady."

Oh, what a beautiful morning



an

You play Golden

BREA

HO





Golden Pictures
presents

BREAKFAST in HOLLYWOOD

starring

Tom Breneman
Bonita Granville

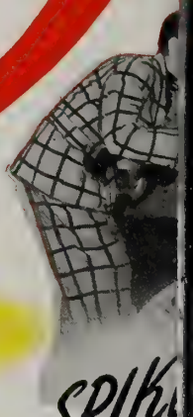
Beulah Bondi • Edward Ryan
Raymond Walburn • Billie Burke
Zasu Pitts and Hedda Hopper

Produced by Robert S. Golden
Directed by Harold Schuster
Original Story and Screenplay by Earl W. Baldwin
Released Thru United Artists









★ ★ ★

Plus! ANDY RUSSELL

SPIK

afternoon and night! when—
Pictures'

KFAST in LYWOOD





IONES
nd his orchestra

and the
KING COLE TRIO

once again,
U.A.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—A strictly program picture we doubled with a Western. We did average weekend business. Played Friday, Saturday, Jan. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

OVER 21: Irene Dunne, Alexander Knox—It is impossible to offer anything but praise for this splendid picture. It is superlative in every way and should please in large or small situations. The industry could profit by more of the same. Played Wednesday, Thursday, Jan. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker —As long as we have a Western picture on the range or the roundup with some good boys quick on the draw our farm lads come in and go out happier. And the manager is happy too, when he checks his cash. Played Friday, Saturday, Jan. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TEXAS PANHANDLE: Charles Starrett, Tex Harding—Another Western we played for our weekend customers on a double bill. It did very well. Played Friday, Saturday, Jan. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TOGETHER AGAIN: Irene Dunne, Charles Boyer—An adult picture only. But a very good performance by two popular stars. Good comments on this one from the women.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

VOICE OF THE WHISTLER: Richard Dix, Lynn Merrick—This is a very good picture. O.K. for single programs.—Ed Killian, Border Theatre, Lowington, N. C.

Film Classics

RAFFLES: David Niven, Olivia de Havilland—This one is old, but still fair.—Ed Killian, Border Theatre, Lowington, N. C.

Monogram

DRIFTING ALONG: Johnny Mack Brown, Raymond Hatton—Just another Western, but the fans liked it.—Ed Killian, Border Theatre, Lowington, N. C.

MOON OVER MONTANA: Jim Wakely, Lee "Lasses" White—A better than average singing Western. —Ed Killian, Border Theatre, Lowington, N. C.

TRAIL OF THE SILVER SPURS: John King, Ray Corrigan—This is a good Western, but it was played here to children by a man with a 16mm machine and the kids made all kinds of noise when this came on. It didn't loo kold. Business below average. Played Friday, Saturday, Dec. 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Paramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts—One of the best entertainment features from Paramount in Technicolor. Lovely girls and swell settings, songs and dancing. A very enjoyable comedy. Good evening's entertainment. Would recommend this in any spot. Played Saturday, Jan. 12.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—An excellent evening's entertainment. Bing was very good and Betty Hutton did an excellent job and a very good cast in support. I would recommend this one. Played Tuesday, Dec. 18. —A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC

CRIME, INC.: Leo Carrillo, Tom Neal—Congratulations, PRC, for turning out a good gangster picture, but it didn't do so well at the box office. The cast was good and the songs were also good and so was the story. Play it, but give it a big buildup and then sit back. Played Tuesday, Wednesday, Jan. 1, 2.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GREAT MIKE, THE: Robert Henry, Stuart Erwin —Here is a picture that makes your patrons thank you for the entertainment. You will be proud to stand at the door as they come out. A swell racehorse picture that you small towns want to book.—Ben Brinck, West Point Theatre, West Point, Iowa.

PRAIRIE RUSTLERS: Buster Crabbe — A fair Western with an extra good comedian, Al St. John.— Ed Killian, Border Theatre, Lowington, N. C.

RKO Radio

BRIGHTON STRANGLER, THE: John Loder, Rose Hobart—This is a very good show, but it is too short. The cast was great, especially John Loder, who put on a great act as the strangler. The one thing wrong was that it failed to do business. Business was below average; maybe it was low because it was near Christmas. Played Tuesday, Wednesday, Dec. 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CHINA SKY: Randolph Scott, Ruth Warrick—Did excellent weekend business with this picture and a Western. I find the theatre boys read these contributions, so pitch in, fellows, it all helps. Season's greetings to you all. Thanks, for your many cards, forwarded to us here in Miami.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—We played this very far behind local competition and consequently the box office was very light. However, this was in every respect a splendid and remarkable picture. Good story and wonderful acting by all members of the cast. Good for any situation. Played Sunday, Monday, Jan. 6, 7.—A. C. Edwards, Winema, Scotia, Cal. Small lumber town patronage.

JOHNNY ANGEL: George Raft, Signe Hasso—This is a good picture with lots of action, romance and suspense. Raft was great as Captain Angel and so was the rest of the cast. Play this. Business below average. Played Sunday, Monday, Dec. 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—If you like to hear your patrons laugh, book this by all means. I think RKO has the best lineup of pictures so far for 1946. Just what we in the tall corn state need to keep them coming. Played Saturday, Sunday.—Ben Brinck, West Point Theatre, West Point, Iowa.

THOSE ENDEARING YOUNG CHARMS: Robert Young, Laraine Day—Used on top half of double bill. Business only fair. Appeal mainly to high school set. Played Friday, Saturday, Jan. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWO O'CLOCK COURAGE: Tom Conway, Ann Rutherford—This was a very good mystery and the murder comes at the end. Tom Conway was good as the man who lost his mind, but he knew too much with his lost mind. Business average. Played Friday, Saturday, Jan. 4, 5.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

DAKOTA: John Wayne, Vera Hruba Ralston—This is very good and it will do plenty of business in some spots.—Ed Killian, Border Theatre, Lowington, N. C.

DON'T FENCE ME IN: Roy Rogers, Dale Evans— A swell musical show. Business was about average. Play it. Played Friday, Saturday, Jan. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—One of the better class products from Republic. Lots of action and good entertainment. The old-time songs were enjoyed by all. Republic are producing a better line of features in product of this class. Can recommend this one. Played Saturday, Jan. 5.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

GREAT STAGECOACH ROBBERY, THE: Bill Elliott, Bobby Blake — Played Friday and Saturday. Played Jan. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry—I can always depend on Autry to keep my patrons smiling and to keep my business going. This is great as the newest one he made in 1942. Lots of good songs by Autry and "Frog." Played Friday, Saturday, Dec. 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WAGON WHEELS WESTWARD: Bill Elliott, Bobby Blake—Fast moving with plenty of action. O.K. for Saturday.—Ed Killian, Border Theatre, Lowington, N. C.

United Artists

GREAT JOHN L., THE: Linda Darnell, Greg McClure—Bing certainly scraped the bottom of the barrel for his hero in this one. The younger generation does not know John L. from a Hottentot. Prize-fighting pictures are poison with our women patrons. That is shown by the lack of them. The picture is O.K. except for the subject it is built around. The uncertain labor situation is not helping any either. With the threatened packing-house employees' strike, the farmers in the stock-raising territory are playing them tight against their chests. Further, they are getting hostile. There are no eight-hour days on the farm, and it is a seven-day week. In harvest time, 16-hour days are common for the greatest percentage of the farmers. They won't like it if they can't ship their cattle when they are finished, but the law of retribution will catch up with labor and all of those in the cities. No shipment of stock, no meat. The tragedy of it is that it will effect those who are on the sidelines and have no hand in the chaotic condition. Editor: I digress occasionally from the picture report. But I know just what the packing-house strike will mean. We are the producers and know just what this will do to the common man.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

I'LL BE SEEING YOU: Ginger Rogers, Joseph Cotten—When this report was forwarded to me here in Miami, Fla., I felt that I should repeat it to you fellow exhibitors. This picture outdid my expectations and made me enjoy my ocean swimming. Played Monday, Tuesday, Dec. 31, Jan. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

EASY TO LOOK AT: Gloria Jean, Kirby Grant—This is a very good little musical. Play it. The songs were great in this and it had a nice little cast. Business was below average. Played Friday, Saturday, Dec. 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Still a great picture and one of the best. Business was good. Play it and see them weep. Played Tuesday, Jan. 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—This picture seemed to please but business was light. Maybe it was too old when I played it. Played Sunday, Monday, Jan. 13. 14.—E. F. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—Good comedy which pleased average business. Played Wednesday, Thursday, Jan. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay— This was a reissue and I was very disappointed in this one. There is plenty of action, but it seems that when these are brought back they do not go. Fair entertainment, but would not recommend it, if you have

(*Cntinued on page* 46)

LL HAIL . . .

"THE SOUTHERNER"

on the critics Hit Parade for '45!

among the ten best for '45 . . *N.Y. World-Telegram*

among the ten best for '45 . . . . . *Time*

among the top five for '45 . . . . . *N.Y. PM*

the best for '45 . . . . . *Ce Soir, France*

the best for '45. . . . . . *C. A. Lejeune, Sunday Observer, London*

among the ten best for '45 . . . . . *Newsweek*

among the top three for '45 . . *National Board of Review*



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David L. Loew's

"A NIGHT IN CASABLANCA"

starring

THE MARX BROTHERS

Next!

David L. Loew • Albert Lewin

present

George Sanders

in Guy de Maupassant's

"BEL AMI"

written and directed by

Albert Lewin

of course, All U A!

(*Continued from page 44*)

already played same. Played Saturday, Dec. 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—Nice program picture that did very good business despite adverse weather conditions. Played Sunday, Monday, Jan. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—A very good comedy that was enjoyed by my patrons although we had very bad weather for this, but would recommend it, if you have not already played same. Played Saturday, Dec. 22.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—Warners' second "Sergeant York" plus more tears. This is what my patrons called a real show. I believe Garfield should get the Oscar for his performance. Eleanor Parker was great and so was Dane Clark. Play this by all means. Business good. Played Sunday, Monday, Dec. 30, 31.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—We saw this picture and heard exhibitors tell us to pass it up, but we didn't and we figured it was our funeral, especially in a small town. I was surprised but we did above average midweek business. Played Wednesday, Thursday, Jan. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Features

Columbia

COMMUNITY SING: Not what they used to be. Too many jazz songs that the audience cannot follow. If they would give us more of the old familiar songs, they would have a reel to be proud of and we would be too.—Ben Brinck, West Point Theatre, West Point, Iowa.

Paramount

FOR BETTER OR NURSE: Popeye the Sailor—A good Popeye cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY MAN JASPER: George Pal Puppetoons—Another good Puppetoon from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CO-ED SPORTS: Sportscopes—All about girls. So play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

DUCK PIMPLES—Walt Disney Cartoons—Not up to Disney's standard.—Nick Rapsa, State Theatre, Rivesville, W. Va.

IT SHOULDN'T HAPPEN TO A DOG: Leon Errol—A very good comedy.—Nick Raspa, State Theatre, Rivesville, W. Va.

Universal

BROADWAY FARMER: Person-Oddities—A Person-Oddities which had some interesting things in it. Nick Raspa, State Theatre, Rivesville, W. Va.

DOCTOR OF PAINTINGS: Variety Views—Well, if your patrons like 10 minutes of art this is O.K., but my patrons didn't sit through this one.—Nick Raspa, State Theatre, Rivesville, W. Va.

HONEST FORGER: Person-Oddities—A Person-Oddities which was fair.—Nick Raspa, State Theatre, Rivesville, W. Va.

QUEER BIRDS: Variety Views—Entertaining reel.—E. H. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

HERR MEETS HARE: "Bugs Bunny" Specials—This is a "Bugs Bunny" cartoon and it is a very good one. Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RHYTHM OF THE RHUMBA: Melody Master Bands—A very good musical reel of the rhumba.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Floyd Princeton Sales Head

Harry T. Floyd has been appointed director of sales for the Princeton Film Center, Princeton, N. J. Until recently Mr. Floyd was eastern manager of the educational and industrial film division of the Walt Disney Productions in Burbank, Cal. At the same time it was announced the Center was opening a New York office.

Short Product in First Run Houses

NEW YORK—Week of January 28

CAPITOL: Golden Hunch ..... ***MGM***
Getting Glamour ..... ***MGM***
Feature: They Were Expendable ..... MGM

CRITERION: Fala at Hyde Park ..... ***MGM***
Feature: Because of Him ..... Universal

GLOBE: Hare Tonic ..... ***Vitaphone***
Alice in Jungleland ..... ***Vitaphone***
Feature: Pardon My Past ..... Columbia

HOLLYWOOD: Baseball Bugs ..... ***Vitaphone***
Cavalcade of Archery ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Running the Team .. ***Paramount***
Unusual Occupations, No. 2 ..... ***Paramount***
Feature: Stork Club ..... Paramount

RIALTO: Mexican Playland ..... ***RKO***
Californy 'Er Bust ..... ***RKO***
Feature: Pillow of Death ..... Universal

RIVOLI: House Tricks ..... ***Paramount***
Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: The Exterminator ..... ***20th Cent.-Fox***
Time Out for Play ..... ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

STRAND: Fashion for Tomorrow ... ***Vitaphone***
Book Revue ..... ***Vitaphone***
Feature: My Reputation ..... Warner Bros.

CHICAGO—Week of January 28

APOLLO: Getting Glamour ..... ***MGM***
Feature: The Lost Weekend ..... Paramount

CHICAGO: Screen Snapshots, No. 2 . ***Columbia***
Feature: She Wouldn't Say Yes ..... Columbia

GARRICK: Hitler Lives? ..... ***Vitaphone***
Bus Pests ..... ***MGM***
Feature: The Daltons Ride Again ..... Universal

ROOSEVELT: Hockey Homicide ..... ***RKO***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Ski Aces ..... ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: So You Think You're Allergic? ..... ***Vitaphone***
Feature: The Harvey Girls ..... MGM

New York Censors Lift Ban On "Scarlet Street"

The New York state censors last week lifted their ban on Universal's "Scarlet Street" and the film has been approved with deletions, "which in nowise affect the quality and continuity of the picture," according to the company. Dr. Irwin A. Conroe, chief censor, said that the ban imposed January 4 was rescinded "following a careful study of nationwide reports . . . including audience reaction" and a second review of the film. The picture, which has been approved by the Massachusetts' Sunday censor board, will open in New York at the Criterion February 20. The Diana production stars Edward G. Robinson and Joan Bennett with Dan Duryea.

Decency Legion Reviews Nine New Productions

The National Legion of Decency reviewed nine new production this week, approving all but one. In Class A-1, unobjectionable for general patronage, was "Six Gun Man." In Class A-II, unobjectionable for adults, were "Black Market Babies," "Fear," "The Hoodlum Saint," "Madonna of the Seven Moons," "Swing Parade of 1946," "Tars and Spars" and "The Truth About Murder." "The Flying Serpent" was placed in Class B, objectionable in part, because of "excessive gruesomeness."

Seek Censorship Board For Films in Kentucky

The Kentucky Council for Clean Movies, recently organized at Louisville, has urged state representatives to introduce a bill in the General Assembly, now in session, to set up a state censor board to review all film shown in the state. The council contemplates a seven-member board, of which two members would be appointed by the governor and five by the council. No action has been taken as yet by the legislature on the proposal.

March of Time's French Unit Set

March of Time has reestablished its production unit in Paris, inoperative during the German occupation, and, henceforth, will supply the New York office with European news material as well as produce an occasional two-reel subject for foreign distribution, Richard de Rochemont, producer, said in New York this week.

The foreign subjects will be used to supplement the occasional American-made film which would have little appeal to the people of Europe, and, if the European subject is of enough interest for American audiences it will be distributed in this country.

Concerning the recently announced devaluation of the French franc, Mr. de Rochemont said that for the time being the company would lose money because production and pre-release expenses were by the previous monetary scale while returns will come in under the new franc value. However, with the current inflation in France it is felt that eventual returns will be quite large.

In all countries, including the United States, Mr. de Rochemont pointed out, a considerable competitive factor was the wide use of Government-sponsored short subjects in theatres. This situation, however, is gradually easing up and more playing time is available.

On domestic production March of Time will provide more subjects of an "entertaining-information" nature now that the demands of war are lessened. However, Mr. de Rochemont emphasized, the international scene would continue to be covered.

Key Dates on "Babies"

Morey Goldstein, general sales manager of Monogram, has announced a number of key-run bookings have been set on "Black Market Babies."

4th THUNDEROUS WEEK!

VICTORIA, NEW YORK CITY

ALL TIME 20th RECORD!

...as press–radio–national magazines, in unprecedented publicity, are spreading its praise across America!



LEWIS MILESTONE'S

"A WALK IN THE SUN"

Starring DANA ANDREWS with RICHARD CONTE

Produced and Directed by LEWIS MILESTONE

From the Novel by HARRY BROWN

Screenplay by Robert Rossen

20th CENTURY-FOX

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SAN ANTONIO (WB)

Final Report:

Total Gross Tabulated	$952,100
Comparative Average Gross	869,700
Over-all Performance	109.4%

BALTIMORE—Stanley, 1st week 133.1%
BALTIMORE—Stanley, 2nd week 109.4%
BALTIMORE—Stanley, 3rd week 88.7%
BOSTON—Metropolitan, 1st week 100.0%
(DB) The Red Dragon (Mono.)
BOSTON—Metropolitan, 2nd week 104.0%
(DB) The Red Dragon (Mono.)
BUFFALO—Great Lakes 109.5%
BUFFALO—Hippodrome, MO 1st week . . 80.0%
CINCINNATI—RKO Albee 116.9%
CINCINNATI—RKO Shubert, MO 1st week . 163.0%
CINCINNATI—RKO Lyric, MO 2nd week . . 111.1%
CLEVELAND—RKO Palace, 1st week . . . 92.3%
CLEVELAND—RKO Palace, 2nd week . . . 61.5%
CLEVELAND—RKO Allen, MO 1st week . . 109.8%
INDIANAPOLIS—Circle 110.2%
INDIANAPOLIS—Lyric, MO 1st week . . . 88.7%
KANSAS CITY—Newman 132.1%
LOS ANGELES—Warner's Downtown, 1st week 149.4%
LOS ANGELES—Warner's Downtown, 2nd week 118.1%
LOS ANGELES—Warner's Hollywood, 1st week 178.1%
LOS ANGELES—Warner's Hollywood, 2nd week 109.1%
LOS ANGELES—Warner's Wiltern, 1st week 172.5%
LOS ANGELES—Warner's Wiltern, 2nd week 112.9%
MILWAUKEE—Warner, 1st week 121.5%
MILWAUKEE—Warner, 2nd week 83.3%
MINNEAPOLIS—State 168.2%
NEW YORK—Strand, 1st week 133.1%
(SA) Lionel Hampton's Orchestra
NEW YORK—Strand, 2nd week 114.8%
(SA) Lionel Hampton's Orchestra
NEW YORK—Strand, 3rd week 96.5%
(SA) Lionel Hampton's Orchestra
NEW YORK—Strand, 4th week 84.8%
(SA) Lionel Hampton's Orchestra
OMAHA—Paramount 115.2%
OMAHA—Omaha, MO 1st week 104.6%
(DB) The Sporting Chance (Rep.)
PHILADELPHIA—Mastbaum, 1st week . . . 165.3%
PHILADELPHIA—Mastbaum, 2nd week . . 136.5%
PHILADELPHIA—Mastbaum, 3rd week . . 100.0%
PHILADELPHIA—Mastbaum, 4th week . . 71.9%
PITTSBURGH—Stanley, 1st week 98.5%
PITTSBURGH—Stanley, 2nd week 65.5%
PITTSBURGH—Warner, MO 1st week . . . 104.4%
SAN FRANCISCO—Paramount, 1st week . . 118.1%
SAN FRANCISCO—Paramount, 2nd week . . 109.7%
SAN FRANCISCO—St. Francis, MO 1st week 74.6%
WASHINGTON—Metropolitan 90.0%

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THE BELLS OF ST. MARY'S (RKO)

Final Report:

Total Gross Tabulated	$2,532,900
Comparative Average Gross	1,808,600
Over-all Performance	140.0%

BALTIMORE—Hippodrome, 1st week 129.7%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 108.1%
(SA) Vaudeville
BALTIMORE—Hippodrome, 3rd week 97.2%
(SA) Vaudeville
BALTIMORE—Hippodrome, 4th week . . . 91.8%
(SA) Vaudeville
BOSTON—Memorial, 1st week 108.1%
BOSTON—Memorial, 2nd week 117.1%
BOSTON—Memorial, 3rd week 112.6%
BOSTON—Memorial, 4th week 115.3%
BUFFALO—20th Century, 1st week 284.8%
BUFFALO—20th Century, 2nd week 252.1%
BUFFALO—20th Century, 3rd week 184.8%
BUFFALO—20th Century, 4th week 147.0%
CHICAGO—Woods, 1st week 198.8%
CHICAGO—Woods, 2nd week 204.7%
CHICAGO—Woods, 3rd week 175.4%
CHICAGO—Woods, 4th week 204.7%
CINCINNATI—RKO Palace, 1st week . . . 257.1%
CINCINNATI—RKO Palace, 2nd week . . . 164.2%
CINCINNATI—RKO Palace, 3rd week . . . 135.7%
CINCINNATI—RKO Grand, MO 1st week . . 126.5%
CLEVELAND—Warner's Hippodrome, 1st week 203.1%
CLEVELAND—Warner's Hippodrome, 2nd week 151.0%
CLEVELAND—Warner's Hippodrome, 3rd week 93.2%
CLEVELAND—RKO Allen, MO 1st week . . 164.9%
KANSAS CITY—Orpheum, 1st week 137.0%
KANSAS CITY—Orpheum, 2nd week 145.1%
KANSAS CITY—Orpheum, 3rd week 96.7%
KANSAS CITY—Orpheum, 4th week 104.8%
LOS ANGELES—Hillstreet, 1st week 261.6%
LOS ANGELES—Hillstreet, 2nd week 193.7%
LOS ANGELES—Hillstreet, 3rd week 178.0%
LOS ANGELES—Hillstreet, 4th week 141.3%
LOS ANGELES—Pantages, 1st week 269.6%
LOS ANGELES—Pantages, 2nd week 196.6%
LOS ANGELES—Pantages, 3rd week 174.7%
LOS ANGELES—Pantages, 4th week 134.8%
MILWAUKEE—Riverside, 1st week 237.5%
MILWAUKEE—Riverside, 2nd week 214.2%
MILWAUKEE—Riverside, 3rd week 164.2%
MILWAUKEE—Riverside, 4th week 164.2%
MINNEAPOLIS—Orpheum, 1st week 205.8%
MINNEAPOLIS—Orpheum, 2nd week 126.0%
MINNEAPOLIS—Orpheum, 3rd week 126.0%
MINNEAPOLIS—Orpheum, 4th week 84.0%
NEW YORK—Music Hall, 1st week 115.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 118.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 119.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 135.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 116.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 112.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 7th week 105.2%
(SA) Radio City Music Hall Stage Presentation
OMAHA—RKO Brandeis, 1st week 117.5%
OMAHA—RKO Brandeis, 2nd week 113.5%
OMAHA—RKO Brandeis, 3rd week 162.1%
OMAHA—RKO Brandeis, 4th week 132.4%
PROVIDENCE—RKO Albee, 1st week . . . 180.6%
PROVIDENCE—RKO Albee, 2nd week . . . 167.7%
PROVIDENCE—RKO Albee, 3rd week . . . 148.3%
PROVIDENCE—RKO Albee, 4th week . . . 112.9%
SAN FRANCISCO—Golden Gate, 1st week . . 171.2%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 146.7%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . 119.2%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 4th week . . 99.3%
(SA) Vaudeville
WASHINGTON—Keith's, 1st week 225.3%
WASHINGTON—Keith's, 2nd week 211.2%
WASHINGTON—Keith's, 3rd week 197.1%
WASHINGTON—Keith's, 4th week 154.9%

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CORNERED (RKO)

First Report:

Total Gross Tabulated	$200,700
Comparative Average Gross	157,600
Over-all Performance	127.3%

BUFFALO—20th Century 83.8%
(DB) Radio Stars on Parade (RKO)
NEW YORK—Palace, 1st week 192.3%
NEW YORK—Palace, 2nd week 145.3%
NEW YORK—Palace, 3rd week 123.9%
NEW YORK—Palace, 4th week 98.3%
OMAHA—RKO Brandeis 104.0%
(DB) I Love a Bandleader (Col.)
SAN FRANCISCO—Golden Gate, 1st week . . 116.2%
(SA) Vaudeville
SEATTLE—Music Hall 130.9%
(DB) Sing Your Way Home (RKO)

Two More Firms Name Releases For Portugal

by JOÃO DE MORAES PALMEIRO
in Lisbon

Two American companies have announced new releases for Portugal.

United Artists will present the following this season: "The Great Dictator," "Spellbound," "Dangerous Journey," "Three Is a Family," "Paris Underground," "The Southerner," "Captain Kidd," "The Great John L.," "I'll Be Seeing You," "To Be or Not to Be," "Bedside Manner," "Knickerbocker Holiday," "Brewster's Millions," "Tomorrow the World," "Song of the Open Road," "Dark Water," "Guest in the House," "It's in the Bag," "Delightfully Dangerous," "Guest Wife," "Blood on the Sun" and "So Ends Our Night."

Paramount will release: "Frenchman's Creek," "Bring on the Girls," "Incendiary Blonde," "Two Years Before the Mast," "Here Come the Waves," "Five Graves to Cairo," "Sign of the Cross," "The Unseen," "A Medal for Benny" and "Take It Big."

▽

England's "Henry V" closed last week in Lisbon after a two-week run. Critics emphasized the extraordinary class of this picture, but the first night's audience felt that many of the sequences were too monotonous, due to long stretches of dialogue, and showed their disapproval by stamping their feet. Some scenes were cut for the following performances. The film was widely discussed in film circles and in the press.

▽

The ban against Allied pictures being shown at the Coliseu, Oporto's first-class theatre, has been lifted. The first American picture to be shown there will be a reissue of MGM's "Gone With the Wind."

▽

Four new productions are under way in the Spanish studios. The most ambitious project is a filming of the famous Spanish classic, Cervantes' "Don Quixote de la Mancha." It will take at least a year and a half to film.

▽

Alberto Soifer, an Argentine director living in Madrid, told the Spanish press that he hopes Spain will soon be receiving enough raw material from Argentina to enable Spanish producers to make their own productions without depending on foreign source.

Associates Name Ellis As Board Chairman

Jack Ellis, United Artists branch manager in New York, has been elected chairman of the board of the Motion Picture Associates. Fred J. Schwartz, elected president for 1946, will be installed together with the other new officers at luncheon February 20 at the Hotel Astor. David Weinstock was named chairman of the arrangements committee.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

When The Public Is Choosy

United Artists recently held its first peacetime convention in Great Britain in six years.

Mr. David H. Coplan, managing director of the firm's enterprise in England, took time to stress the importance of showmanship for the future.

Mr. Coplan, who received an affectionate and tumultuous ovation from the audience, said: "During the war years, practically any type of film — good, bad or indifferent — was accepted by the public who had plenty of money and very little to spend it on except movies.

"But the time is coming — and very soon — when there will be keen competition not only in entertainment but in industry, commerce and travel.

"The public will become more choosy. They will shop around to get the best value for their money. That is when showmanship will prove the indispensable element to producers, distributors and exhibitors."

Which is precisely what we have been experiencing these past months, right here in this country.

△ △ △

Globular Expansion

In this issue appears an announcement concerning Showmanship Awards to be made in connection with the Quigley Competitions exclusively to theatremen outside the United States and Canada.

Most of us are familiar with the extent of exploitation and promotion activity in this country. We recognize that there are hundreds of tiny theatres hidden away in small communities where limited audience and economics restrict advertising to a trailer, or perhaps a program, or just a few photos out front.

Lately we are aware of motion picture fans to whom showmanship-salesmanship is an even more primitive technique. Outside the boundaries of important cities in far-off lands there are theatres fulfilling the entertainment needs of people with no more fanfare than the magnetism which attracts to the image of the motion picture.

The war was an experience which proved that salesmanship is of slight import when time hangs heavy and there is need for relaxation. But during the past 50 years we have also learned that, where competition exists, it can best be offset through application of exploitation and showmanship.

By providing an incentive for showmen of all nations to share in the experiences we find so beneficial in the promotion of our attractions here, in Canada, England, and on certain occasions, various other world capitals, the Quigley Awards will take on added significance in its international reputation.

By encouraging the exploitation of pictures where there has been in the past a minimum of effort, its value as an instrument towards a bigger box-office gross is once again manifest.

△ △ △

But Not Forgotten

A good publicity story appeared in the January 20th issue of the Bridgeport *Sunday Herald*, relating Fred Greenway's stunt in which he employed one of his staff to patrol the business section dressed as a devil to ballyhoo "Leave Her to Heaven".

Described as various forms of menace, including a "labor agitator", by excited citizens who 'phoned police, the "horned one" eventually fled back to the safety of the theatre, with the cops and news reporters in pursuit. En route he discarded his costume.

Reminding us that, when we played "Scarlet Pimpernel" some years ago, we delegated an usher to distribute some circulars. For better effect, we dressed the young man in a black serape with hat and mask.

Possessed of hidden histrionic talent, the young man stealthily approached passers-by and furtively handed them the literature. One elderly woman, overcome by his realistic antics, fainted. Surprised, and apparently unconscious of his terrifying appearance, our hero bent over to revive the woman, failing to remove his makeup. The woman came to—and promptly fainted again.

Police who were sent to the theatre to apprehend the overdiligent fellow waited one hour for him to return. As for us — we haven't seen him since.

—CHESTER FRIEDMAN

SEAT SELLING PROMOTIONS



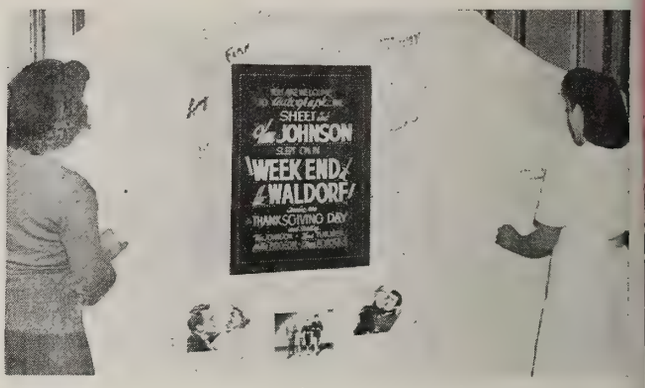
David Idzal invited Detroiters to be his guests at the Fox engagement of "Frontier Gal" if they showed up in western attire. About 40 took advantage of the offer.



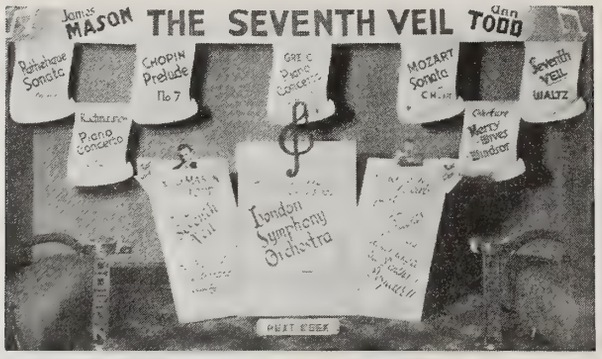
Illuminated at night, this 40-ft. belfry provided an effective ballyhoo for manager Will Singer at the Brandeis theatre, Omaha, in advance of "Bells of St. Mary's". Chimes and Crosby recordings were amplified through speaker hookup.



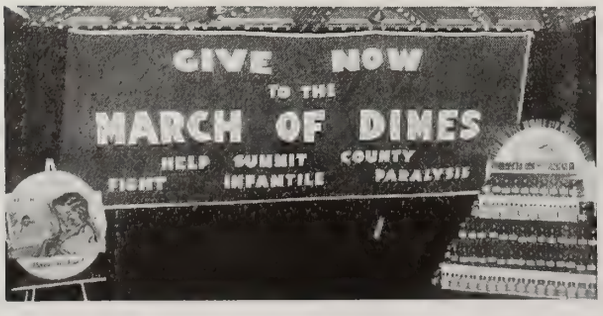
P. E. McCoy erected this realistic front for "Our Vines" at the Miller theatre, Augusta, Ga. Evergreen vines and small clusters of grapes were set against white trellis background.



Manager James Bell of the Penn, New Castle, Pa., reports this device received unusual interest and big advance publicity for "Lost Weekend". Patrons were invited to autograph bedsheet used by Van Johnson.



Left, musical background of "The Seventh Veil" was effectively exploited by manager Patrick Reed in this lobby display at the Odeon theatre, Portsmouth, England.



Millard Ochs' sidewalk display for March of Dimes at the Strand theatre, Akron, had this sun valance suspended from marquee as an effective background.



Talent Contest, promoted by manager J. G. Samartano at Loew's, Providence, has proved good business stimulant on normally slow evening. Radio announcer is master of ceremonies.

The star of "A Song to Remember"!



The star of "A Thousand and One Nights"!



CORNEL WILDE

now as the Son of Robin Hood...



Dashing lover...
Outlaw...
Adventurer...

in a new

TECHNICOLOR production!



COLUMBIA PICTURES presents

CORNEL WILDE

Star of "A Song to Remember" and "A Thousand and One Nights"

in

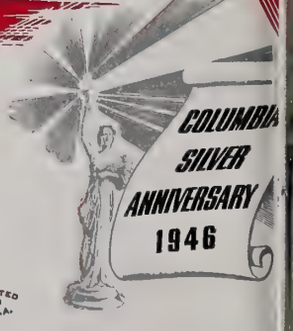
The BANDIT of SHERWOOD FOREST





with Anita Louise · Jill Esmond · Edgar Buchanan

Screenplay by Wilfrid H. Pettitt and Melvin Levy
Directed by GEORGE SHERMAN and HENRY LEVIN
Produced by LEONARD S. PICKER and CLIFFORD SANFORTH



PRINTED IN U.S.A.

WINDOW TIEUPS AND BALLYHOOS



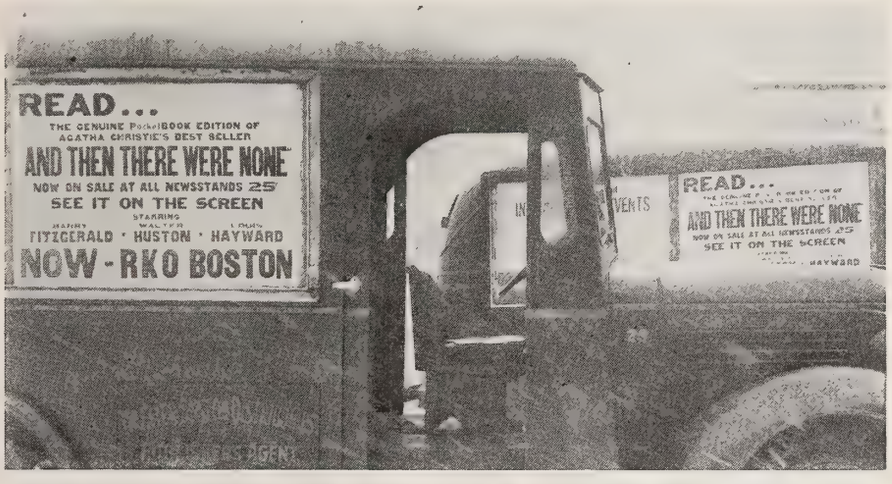
Leo Archambault, manager of the Empire, Quebec City, Canada, arranged this window tieup for "Rhapsody".



An unusual window tieup for "Leave Her to Heaven" was set by Al Brevak for the Harris theatre, Pittsburgh. Display carried no merchandise offered for sale by the merchant.



Publicist Pat Grosso and manager Lee Koken of Keith's, Flushing, N. Y., arranged for the display of original gowns used in filming "Spanish Main" with the largest department store in town.

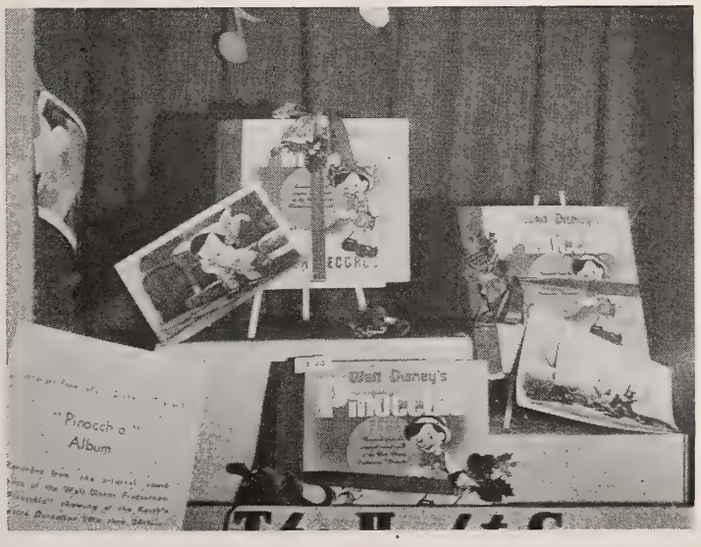


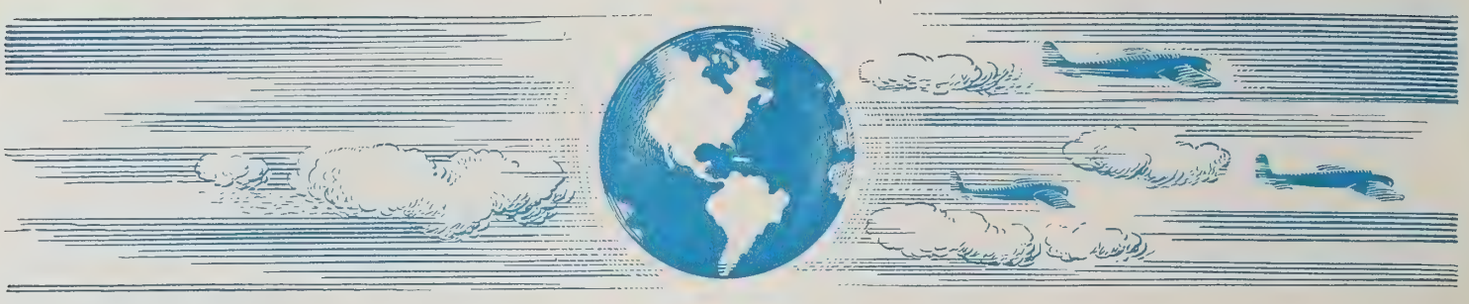
Truck banners, arranged to promote "And Then There Were None" at the RKO Boston, Boston, by Red King, publicity director, carried a double selling message plugging film and pocket-book novel.



Left, Allura coats offered for sale by local store led to this window tieup by manager E. Bock of the Palace, Cincinnati, for "She Wouldn't Say Yes".

Right, "Pinocchio" display at Hecht's, Washington, was arranged by Sol Sorkin, manager of Keith's theatre.





TO SHOWMEN

MOTION PICTURE HERALD announces showmanship awards to be made quarterly and annually to the motion picture theatre manager or publicity manager outside the continental United States and Canada who distinguishes himself through exceptional promotion and advertising efforts.

The basic structure of the Quigley Awards will continue as in the past, with showmen of every nation in the world eligible.

In instituting the new special awards, it is the aim of Motion Picture Herald to create an incentive for exhibitors of other nations to participate in the world's foremost showmanship competition, to extend the scope of exploitation on a greater international scale, and to continue the purpose of exchanging between theatremen everywhere ideas aimed at stimulating box office grosses.

The Quigley Awards Committee will, as heretofore, continue to act as judges of the contest, with additional representation from the international departments of the film companies.

Contenders may be guided by the following suggestions:

Submit all material in your own language or in English.

Furnish details of your showmanship ideas which may concern a complete campaign on a single motion picture, or a single advertising or publicity idea, or a community promotion designed to build goodwill for your theatre.

Newspaper clippings, tear-sheets, photographs or samples of heralds, programs and other material may be submitted to illustrate execution of the idea.

At the end of each three-month period a Citation of Merit, suitably inscribed in the language of the winning contestant, and in English, will be awarded to the individual whose ideas or promotions are considered best by the judges.

Each entry submitted during the whole year will be eligible for consideration for a Scroll of Special Honor to be awarded annually to the theatreman whose exploitation activities throughout the year are considered to have made the greatest contribution to the theatre gross.

Meanwhile, of course, all entries are automatically a part of the competitions for the Quigley Awards, always open to the showmen of the world.

Address all entries and correspondence to: *MANAGERS' ROUND TABLE, MOTION PICTURE HERALD, Rockefeller Center, New York 20, N. Y.*

AL EMPRESARIO

EL "MOTION PICTURE HERALD" tiene el honor de anunciar premios especiales para recompensar la habilidad de los empresarios, que se adjudicarán trimestral y anualmente a los gerentes de cines o a los agentes de publicidad en el exterior (fuera de los límites de los Estados Unidos de Norteamérica y el Canadá), que se distingan por sus excepcionales cualidades de adelantamiento de la industria y por sus esfuerzos dedicados a la publicidad.

Tanto en el pasado, como en el futuro, la base de la estructura de los "Premios Quigley" permitirá a los empresarios cinematográficos de todas las naciones del mundo ser elegidos para recibir dicha recompensa.

Al establecer los nuevos premios especiales, es el propósito del "Motion Picture Herald" estimular a los exhibidores de otras naciones a participar en el principal concurso de habilidad en el adelantamiento de la industria cinematográfica en el mundo; extender el radio de acción de la explotación cinematográfica en una mayor escala internacional y continuar el propósito de cambiar entre los cinematografístas de todas partes, ideas que contribuyan a estimular el aumento de las entradas de taquilla.

Como antes, el Directorio de los "Premios Quigley" continuará sirviendo en su capacidad de juez del certamen, con la adición de los representantes de los departamentos internacionales de las compañías cinematográficas.

Los participantes pueden guiarse de acuerdo con las siguientes instrucciones:

Envíese todo el material en su propio idioma o en inglés.

Proporcione detalles acerca de sus ideas acerca de su habilidad para adelantar la industria, que bien pueden abarcar la campaña de publicidad completa de una sola película, o un simple aviso o idea de propaganda, o una campaña de publicidad hecha en su comunidad, promulgada con el objeto de atraer hacia su teatro las simpatías del público.

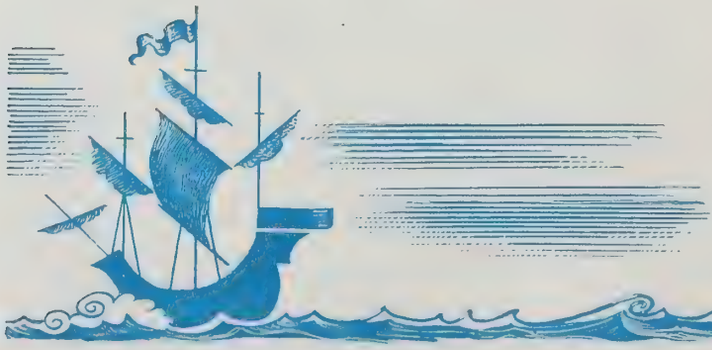
Recortes de periódicos, muestras de volantes, fotografías, programas y cualquiera otro material bien puede remitirse para ilustrar la ejecución de la idea.

Al cabo de un trimestre una "Citación de Mérito", propiamente inscrita en el idioma del concursante vencedor y en inglés, se otorgará al individuo cuyas ideas o campañas de publicidad sean consideradas por el jurado como las mejores.

Cada uno de los que haya participado en el concurso durante un año consecutivo estará capacitado para recibir un "Pergamino Especial de Honor", el cual se otorgará anualmente al empresario cinematográfico cuyas actividades de explotación a través del año se consideren haber contribuído mayormente al aumento de las entradas del teatro.

Desde luego, todas las participaciones constituyen, automáticamente, parte del concurso para optar al "Premio Quigley", accesible siempre a todas los empresarios cinematográficos del mundo.

Tenga la bondad de dirigir la participación y la correspondencia a: *MANAGERS' ROUND TABLE, MOTION PICTURE HERALD, Rockefeller Center, New York 20, N. Y.*





AOS EMPRESARIOS

MOTION PICTURE HERALD tem a honra de anunciar que serão conferidos todos os trimestres e todos os anos premios especiais aos directores de cinemas ou aos individuos encarregados dos anuncios fóra dos limites dos Estados Unidos e do Canada, que se distinguirem por intermedio dos seus trabalhos no desenvolvimento e organização dos espetáculos e reclamo.

As condições fundamentais que governam os Premios Quigley continuarão como no passado, sendo admitidos no concurso os empresarios de todas as nações do mundo.

Ao estabelecer os novos premios especiais, o Motion Picture Herald tem em vista despertar o animo para que os candidatos de outros países tomem parte na mais alta concorrencia mundial de habilidade em promover espetáculos, para alargar o campo de exploração numa maior escala de caracter internacional, e para prosseguir no proposito do intercambio entre os elementos teatrais de idéas destinadas a estimular as receitas das bilheteiras.

A Comissão dos Premios Quigley continuará, como até aqui, a exercer as funções de juri do concurso, coadjuvada por representantes das agencias internacionais das companhias cinematográficas.

Os concorrentes podem guiar-se de acôrdo com as seguintes regras:

Todo o material deve ser submetido na propria lingua do concorrente ou em inglês.

O concorrente deve fornecer detalhes sobre as suas idéas em organização de espetáculos, as quais digam respeito a uma campanha completa num só filme, ou uma simples idéa de reclamo ou anuncio, ou uma promoção no seu local destinada a criar a afluencia de espétadores para o seu teátro.

Para demonstrar a realização da idéa, podem submeter-se recortes de jornais, paginas arrancadas, fotografias, programas ou qualquer outro material. Ao fim de cada trimestre, uma Menção de Merito convenientemente inscrita na lingua do concorrente vencedôr, e em inglês, será concedida ao individuo cujas idéas ou promoções sejam consideradas as melhores pelo juri.

Cada entrada submetida durante o ano terá direito a ser considerada para o Quadro de Honra Especial que será conferido anualmente ao empresário teatral cujas atividades de exploração durante o ano sejam tidas como a maior contribuição feita para a receita do teátro.

Entretanto, é claro, todas as entradas farão automaticamente parte dos concursos para os Premios Quigley, sempre patenteados aos empresários de todo o mundo.

Dirijam-se todas as entradas e correspondencia a: *MANAGERS' ROUND TABLE, MOTION PICTURE HERALD, Rockefeller Center, New York 20, N. Y.*

AUX IMPRESARIOS

MOTION PICTURE HERALD announce que des prix spéciaux relatifs à la diffusion du film et à ses ramifications, seront décernés chaque trimestre et chaque année aux directeurs de cinémas et aux chefs de publicité qui, hors des Etats-Unis et du Canada, se seront distingués par le rendement qu'ils auront obtenu de leurs méthodes de diffusion et de leurs procédés publicitaires.

Les conditions, fondamentales régissant les prix Quigley demeurent les mèmes que par le passé et les impresarios de tous les pays du monde sont admis à concourir.

En instituant de nouveaux prix spéciaux, *Motion Picture Herald* poursuit un triple but: apporter un stimulant aux exploitants des autres pays afin qu'ils participent à ce premier concours mondial, destiné à mettre en évidence les moyens propres à assurer une meilleure diffusion du film et son rendement maximum; élargir le champ d'exploitation international et, enfin, provoquer entre professionnels du monde entier des échanges d'idées se traduisant par un accroissement du chiffre d'affaires.

Le Comité des prix Quigley continuera, comme auparavant, à être juge du concours. En outre, les maisons de films auront la faculté de s'y faire représenter par des délégués de leurs services internationaux.

Les concurrents pourront s'inspirer des suggestions suivantes:

Le candidat devra exposer ses idées dans sa langue maternelle ou en anglais.

Il devra donner des détails sur ses conceptions relatives à son travail d'impresario, conceptions portant sur un plan complet d'action s'appliquant à un seul film ou à une seule idée publicitaire ou au lancement de moyens collectifs susceptibles de développer la clientèle de son établissement.

Des coupures de journaux, des feuilles volantes, des photographies et des exemples d'annonces, de programmes et autres, pourront être soumis pour éclaircir l'exécution de l'idée.

A la fin de chaque trimestre, une Citation de Mérite, rédigée en anglais et dans la langue du candidat ayant remporté le prix, sera remise à celui dont les idées ou l'initiative auront été considérées par les juges comme les meilleures.

Toute suggestion présentée au cours da l'année sera examinée et un Diplôme d'Honneur pourra être décerné annuellement à l'exploitant dont l'activité pendant la dite année aura été jugée la plus apte à entraîner une augmentation de chiffre d'affaires.

Il va sans dire, qu'entre temps, toutes les inscriptions habiliteront, automatiquement, leurs signataires à concourir pour les prix Quigley, le concours étant toujours ouvert aux impresarios dans le monde entier.

Adresser toutes inscriptions et correspondence à: *MANAGERS' ROUND TABLE, MOTION PICTURE HERALD, Rockefeller Center, New York 20, N. Y.*

Golden Tells Promotion Values of "Breakfast"

"Breakfast in Hollywood" which will get its premiere presentation in Hollywood next week has been breaking records for advance publicity and exploitation through its relationship with Tom Breneman and his radio show.



Edward A. Golden

This is no accident. Edward A. Golden, Chairman of Golden Pictures, Inc., producer of the picture, says that one of the deciding factors in selecting the Breneman show for a motion picture production was the unusually bright prospect of an exploitation approach which could be begun and sustained during production, then followed up in nearly every situation in which the picture is played.

Mr. Golden, discussing the production this week, pointed out that in the selection he was conscious of the fact that the average exhibitor buying pictures today is not entirely concerned with the stars, producer and director; he is also aware that his attractions must have appeal of content which will capture the imagination of the theatre-going public. They must at least contain some specific element which can be exploited for his particular theatre.

Discussing his approach to the production, he told of having personally seen long queues of elderly women waiting to attend the Tom Breneman breakfast and broadcast as early as four o'clock in the morning. There are 2,000 "Breakfast in Hollywood" groups throughout the country which meet regularly. And there are 35 million listeners who tune to the radio program each week.

Showmanship Angles Apparent

The exhibitor, he said, is not going to pass up this ready-made audience which is waiting to see Mr. Breneman in action on the screen. Nor is he going to pass up the opportunity to propagate additional interest by promoting tieups with merchants and "Breakfast" groups in his vicinity.

"The orchid giveaway, in which Breneman presents an orchid to the oldest woman in his audience, should be a surefire publicity getter. Your radio station and florist should be able to see the merit in such a cooperative stunt and the advance word-of-mouth comment is likely to have a favorable effect on the box-office gross," he said.

Other points stressed by Mr. Golden were Breneman's "wishing ring" stunt in which he awards this gift to some lucky person, an idea which a jeweler may sponsor. Any number of other merchants can be brought into such stunt and, of course, a beauty salon is a natural to tie up for the "beauty kit" giveaway.

"Women's hats have long been the butt of many gags," he continued, discussing the details of further exploitation possibilities. "Do you want a better stunt for your newspaper than a 'goofy hat contest'? Readers can be asked to submit sketches or actual photographs, with prizes awarded to the zaniest contributors. Now for the prizes, how about a deal with a department store whereby the store is permitted to display the hats, photos or sketches in return for supplying suitable prizes for the winners. In Chicago, the *Shopper's Guide,* with a weekly circulation of 200,000, has already given this promotion a full, page-one spread.

"Breneman's Good Neighbor Award could also be introduced with local flavor."

Radio Sponsors To Assist

Mr. Golden said that he and his associates had gone thoroughly into a national campaign embracing magazines, radio and newspapers and that the radio sponsors of Breneman's program, Procter and Gamble and the Kellogg people, have and will continue to extend local aid to theatremen.

"Theatre managers and exhibitors are ever conscious of the greater return possible through aggressive exploitation," Mr. Golden said. "We who are in the business of producing pictures are likewise aware that our properties must possess some tangible utility in addition to entertainment value so that the exhibitor may be encouraged to promote attractions in behalf of our common goal—the box-office."



By arranging to get some actual Stork Club ash trays, menus and bookmatches, Charles B. Taylor, Shea's Theatres, Buffalo, was able to land some outstanding window displays for his date on "Stork Club".

Wise Organizes "Stork Club" In Advance of That Date

Nathan Wise, RKO publicist in Cincinnati, came up with a honey of a stunt for the opening of "Stork Club" at the RKO Albee theatre there. Through the cooperation of the *Times-Star* they announced that the father of the first baby born in Cincinnati after the opening would be presented with a box of cigars, while the mother would receive a bouquet of flowers.

To inject further humor to the stunt, it was also announced that the father would be the first and only president of the newly formed "Stork Club." The doctor and nurses attending the mother, as well as the baby itself, were made honorary members of the "Stork Club" and guest tickets given to them.

The *Times-Star* liked the gag so much that they gave a one-column box news story as well as three-column art and a story break to it.

Fodor Holds Special Kiddie Sponsored Fun Festival

Reported as highly successful in the morning show stunt arranged by George Fodor, manager of the Main Street theatre, Kew Gardens, which is a combination club, planned entertainment and sponsored tieup that covers the entire cost to the theatre.

Five-trip hard tickets are printed, good for as many shows, at a cost of one dollar including tax. The show, which is held every Saturday morning, includes selected comedies, features and cartoons, plus ice cream for each youngster attending the show. The cost of the stunt is defrayed by two cooperating merchants who distribute attractive heralds plugging the show.

Directional Arrows Sell "Duffy's Tavern"

As part of his campaign on "Duffy's Tavern" at the Capitol theatre, Chatham, Ontario, H. F. Wilson used direction arrows about town with copy reading: "Follow the crowd to "Duffy's Tavern.' The gayest, most unusual entertainment spot in captivity with a cast of 30 outstanding Hollywood stars." This was flooded by playdates, etc.

For the day after Christmas, Wilson also held an all cartoon show for kiddies, which included 10 favorites. To advertise the morning show, tinted cards with cartoon characters were distributed.

Boyle Arranges Special Morning Kiddie Show

Directed at his juvenile patronage was the special Saturday morning kiddie show arranged by Joseph Boyle at Loew's Poli Broadway in Norwich, Conn. In addition to the complete show, Walt Disney's "Pinocchio" and "Wanderer of the Wasteland" was shown. A special tinted herald was gotten out to plug the show, and an announcement made in the *Bulletin.* Publicity was also landed on Boyle's New Year's Eve show.

Listen Trigger!



According to the 3 Big Polls We're Tops Again!

No. 1 **Western Star and One of the Famous Ten**
(TOP MONEY-MAKING STARS OF 1945)
in Quigley's Fame

No. 1 **Leading Western Star and One of the Big Five Leading Actors**
in Showmen's Leaders

No. 1 **All-American Western Favorite**
in Boxoffice Barometer

ROY ROGERS
KING OF THE COWBOYS

TRIGGER
SMARTEST HORSE IN THE MOVIES

FROM REPUBLIC OF COURSE!

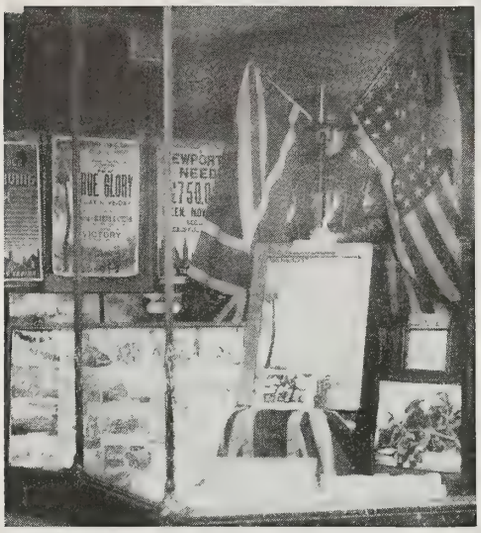
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Featuring
GEORGE (Gabby) HAYES
DALE EVANS
BOB NOLAN
and the
SONS of the PIONEERS

Song of Arizona
SOON TO BE RELEASED

WHEN OPINION IS UNANIMOUS, PROFIT IS ENORMOUS!

British Showmen Display Vigour In Exploitation



One of the window displays promoted by A. R. Tilney at the Olympia, Newport, England, for the opening of "The True Glory".

From Roland Lea, chief of the theatre department of the Associated British Cinemas Circuit in England, come reports of the recent activities of their managers.

E. Buckle at the Capitol theatre, Didsbury, Manchester, has a cafe at his theatre, which has been closed during the war. Since numerous inquiries have been received from patrons when the cafe would reopen, Buckle got some art work on "Hollywood Canteen" which featured copy reading: "We regret our cafe is closed, but 'Hollywood Canteen' opens here next week."

Recruiting Tieup Is Effective

The boxoffice was covered with picture copy, and for his foyer display a 15-foot streamer was utilized and music shop windows promoted.

In connection with "The True Glory," opening at the Olympia, Newport, Monmouthshire, A. R. Tilney took over for the week a window of the Recruiting Office next to the newspaper offices, where a seven-foot model of a British soldier with rifle at salute stood in the background. Flags of the United States and Britain were draped behind the figure and in front were a D.C. with the names of all the regiments shown in the film; a framed photograph of Mr. Churchill, Mr. Roosevelt and Mr. Stalin stood on a Union Jack flag. Flags of the United Nations were flown on the theatre front, and the Naval Sea Cadets provided a guard in the entrance nightly.

An attractive stunt was used by Miss D. Harrison at the Rex Cinema, Reading, for "Under the Clock" consisting of a four-faced clock with anecdotes on each side reading as follows: "Ten to one you will enjoy yourself 'Under the Clock' "; "It's high time you gave yourself a break 'Under the Clock' "; "In a few minutes you can get to the Rex for a few hours of entertainment 'Under the Clock,' " and "You'll enjoy yourself like one o'clock by seeing that striking film 'Under the Clock.' "

The clock was placed on top of a car with a loud speaker and amplifier which announced: "This is the Rex calling the people of Reading to come and see actress Judy Garland and Robert Taylor 'Under the Clock,' " etc., etc.



Effective lobby display utilized by W. H. Fowler for his date on "I Live in Grosvenor Square" at the Commodore, Liverpool.

For "I Live in Grosvenor Square" at the Commodore theatre, Liverpool, W. H. Fowler letters all stair risers with picture copy ahead of date; planted various displays at strategic spots around town and promoted a local gown shop for a window display. Newspaper feature stories were landed in the dailies.

Browne Features Organ Prologue

W. Browne for his engagement of the same picture at the Ritz Cinema in Hastings, worked with his organist and got up a prologue which he called "Cavalcade of the Movies," with slides shown throughout. It opened with skits on old silent films, then talkies, and followed by the organist playing the theme song from the picture, with the theatre audience participating in a community sing.

One week ahead of opening, 750 souvenir programs were sold to patrons; copies of the theatre ads were made up and through a tie-up with Woolworth's these were pasted to the backs of menus in their cafes, and numerous window displays were planted about town.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, La Salle, Ill.

JAMES BARNES
Warner, Memphis, Tenn.

JOSEPH S. BOYLE
Poli Broadway, Norwich, Conn.

LOU BROWN
College, New Haven, Conn.

MILTON BROWN
Paramount, Kankakee, Ill.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

FRANCIS J. CAHALAN
Magnet, Claremont, N. H.

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

PETE EGAN
Palace, Calgary, Ont., Canada

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM GEORGE
Paramount, Atlanta, Ga.

SAM GILMAN
Regent, Harrisburg, Pa.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

LAMAR KEEN
Capitol, Winchester, Va.

LARRY LEVY
Colonial, Reading, Pa.

BILL McCLAIN
Virginia, Carrollton, Ohio

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

FRANK MURPHY
Penn, Pittsburgh, Pa.

H. C. MURPHY
Strand, Buffalo, N. Y.

MILLARD OCHS
Strand, Akron, Ohio

LESTER POLLOCK
Loew's, Rochester, N. Y.

EDWARD PURCELL
Strand, Staunton, Va.

E. A. PYNE
105th Street, Cleveland, Ohio

JAMES SALMANS
Sixth Street, Coshocton, Ohio

J. G. SAMARTANO
State, Providence, R. I.

WILLIS E. SHAFFER
Orpheum, Atchison, Kans.

HANK SHIELDS
Capitol, Washington, D. C.

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
Keith's, Washington, D. C.

D. T. STALCUP
Gem, Etowah, Tenn.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

B. J. STEVENS
Astor, East Hartford, Conn.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

RALPH G. TIEDE
Community, Welland, Ont., Canada

CHICK TOMPKINS
Elco, Elkhart, Ind.

ARTHUR TURNER
Parsons, Parsons, Kans.

HELEN WABBE
Golden Gate, San Francisco, Calif.

GEORGE E. WEST
Tower, Miami, Fla.

BROCK WHITLOCK
Loew's, Richmond, Va.

NATE WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

Sidewalk Stencils In Hartford Aid "Cornered" Date

Manager Lou Cohen, Loew's Poli, Hartford, Conn., and his assistant, Sam Horwitz, and manager Fred Greenway, Loew's Palace, and his assistants, Martha Gilwech and Angela Corrado, used an extensive publicity campaign for "Cornered" in this territory, with all angles.

A large safe deposit box was placed in the Poli lobby, with copy reading: "Do not disturb! This box contains the evidence wanted by Dick Powell in his search for the murderer of his bride! See the fighting Dick Powell in 'Cornered', in this theatre," playdate, etc. On display were teaser cards hung from the theatre's chandeliers, used in the ladies' rooms, men's room, and other strategic spots around the theatre. The word "Cornered" was stencilled on the downtown street sidewalks and corners, and the city covered with 6-sheets, 3-sheets and 24-sheets. Six Koppleman News trucks were bannered with copy on the picture and a beauty co-op ad planted with Rose Marie Beauty Salon on Micheline Chierel, with proper copy and playdate material.

Stair-risers with copy reading: "See Dick Powell in 'Cornered'" were used at Loew's Poli, and special window cards promoted, with copy reading: "Were you ever 'Cornered?' If you were, then you know how Dick Powell feels in his latest adventure drama, 'Cornered', coming to Loew's Poli, etc."

Paramount Issues Advertising Brochure on "Lost Weekend"

A comprehensive advertising, publicity and exploitation manual on "The Lost Weekend" has been issued by Alec Moss, Paramount exploitation director. Titled "How to Sell Paramount's 'The Lost Weekend'" 29 pages of suggestions on how to handle the film, together with newspaper and magazine reviews, trailer copy and "selling" slants go into the makeup of the brochure.

Easson Distributed Blotters

To help sell his date on "Lassie" and "Caballeros" at the Oakwood theatre in Toronto, Canada, Allan Easson distributed 8,000 imprinted blotters at schools, banks, postoffices and stores along the suburban main street.

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FILMACK
PDQ and PERFECT, too
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SHOWMEN PERSONALS

In New Posts: Henry Bergman, Aztec, San Antonio, Texas. Maurice Baker, Palace and State, Youngstown, Pa. L. Simonds, Congress, Newark, N. J. Don Allen, head of advertising and publicity, Tri-States Theatres Corp., Des Moines, Ia.

Jack Riley, Strand, Bayonne, N. J. Reginald Caufield, Newsreel, Newark, N. J. Mike Carter, Biltmore, Miami, Fla. Dwight Humphreys, Texan, Wichita Falls, Texas. George Avis, Loew's Century, Baltimore, Md.

Assistant Managers: Francis Hicks, Fabian's Ritz, Staten Island, N. Y. Charles Walsh, Lakeside, Chicago, Ill. Robert Burns, Century, Baltimore, Md. Paul Kiefer, Belmont, Chicago, Ill. Ralph Ermillo, State Lake, Chicago.

Returned Servicemen: Bernard Seiden, Town, Flushing, Long Island, N. Y. Robert McKay, Senate, Harrisburg, Pa. Will Galligan, Commercial, Chicago. John Sturm, Ritz, Litchfield, Ill. Robert Bryce, M and M Theaters, Wichita Falls, Texas.

William Kozaren, advertising, United Detroit Theaters, Detroit, Mich. Larry New, Grandview, Vancouver, B. C. Sonny Harris, Gem, Marianna, Fla. Irving Hillman, Empress, Danbury, Conn. Robert C. Sidman, Senate, Harrisburg, Pa.

Roy Anderson, Uptown, Pueblo, Colo. Bud Dixon, Gem, Golden, Colo. Howard Kennedy, Bow, Broken Bow, Nebr. George Allan, State, North Platte, Nebr. Howard Nelson, Hamilton, Chicago. George Bass, Morris, Daungerfield. Texas.

Junior Showmen: William John Edward, born January 10th to Mr. and Mrs. William Morton. The gentleman handing out cigars is publicity director for the RKO Albee, Providence, R. I.

Birthday Greetings: Russell N. Hurt, Milton Swanson, Charles Martin, Truman Riley, T. W. North, Jr., Dave Borland, W. A. Lee, C. J. Bolender, John Capano, Murray Keillor, Francis Wayne Hamilton, Joseph J. Paul.

Milton S. Harris, Gerald S. Raines, Albert Knopp, Ben Gross, Leon Webb, William E. Tinkler, Raymond M. Hay, Edward C. McGovern, Oliver Duncan, George A. Horlacher, Ruth I. Garrett, Ruth Moore, John D. Schultz.

Herman Kopf, John F. Ford, Lloyd E. Sinclair, Herman G. Wilson, Israel Schancupp, George E. Langness, Larry Stone, Ted Stump, Russell Hardwick, James A. Field, H. T. Grissom, Jr.

Alfred L. Singer, Mannie Swadron, Ben Reeves, Jr., Joseph W. Crockett, George F. Strandt, Charles C. Coolbroth, Spencer Steinhurst.

Tiede Stages Cartoon Show

Aimed at his juvenile trade, Ralph Tiede at the Community theatre in Welland, Ontario, recently held an all cartoon show. Specially printed tinted heralds were distributed at all city schools, and snipes appeared in all city buses. In addition, a display board was constructed to help sell the show.

Invites Patrons to Write Reviews

As a buildup for her date on "Kiss and Tell" at the Poli Palace theatre in Meriden, Conn., Mollie Stickles arranged a contest whereby patrons, after seeing the film at the theatre were invited to write their own reviews for prizes. A local studio tied in on the deal paid for the prizes and a co-op ad announcing their participation.

Whitlock Lands "Expendable" Break

A brief visit to Richmond by Commander John D. Buckeley, hero of "They Were Expendable" paid off well in press breaks for Brock Whitlock at Loew's theatre there. Three-column art and stories were run in *Times Dispatch* and *News Leader,* together with a plug for the current showing.

Loeffler Has Spent Entire Career at Same Theatre

John Carl Loeffler, manager of the Lincoln theatre in Sebewaing, Mich., one of the Ashmun Theatre Chain. John started in showbusiness as doorman at the theatre he is now managing and after four months in that job took one as usher while he learned operating. Loeffler was later promoted to assistant operator and a month later again promoted to operator. He worked at this post for approximately six months and when the manager of the theatre resigned Loeffler was promoted to that post.

West Arranges Circus Day

A recent stunt engaged in by the Wometco Theatres and reported on by George West at the Tower theatre in Miami was a Circus Day for kiddies. The neighborhood Wometco managers played host to some 4,000 teen-aged youngsters, thereby resuming a pre-war custom of holding an annual Circus Day, with free hot dogs and the traditional pink lemonade which was served to all. A special show was included.

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SOUND ENGINEER, 12 YEARS' EXPERIENCE with major companies, 2 years' factory experience, covering electronics, sound and projection equipment, desires connection with a circuit, as engineering representative. All replies held confidential. BOX 1949, MOTION PICTURE HERALD.

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FOR SALE—THREE COLORED THEATRE CIRcuit, South Florida. Full investment recovered 2½ years. $50,000 cash, needed balance long terms. Fast growing section. BOX 1945, MOTION PICTURE HERALD.

VETERAN WITH EXPERIENCE AND CASH wants theatre. Prefer town of 2,000 or more, but will consider anything. Complete details please, and photo. BOX 1947, MOTION PICTURE HERALD.

WANTED TO BUY, LEASE, CONTRACT TO operate, theatre or theatres, Central Southern Ohio. Give population, full description of situation first letter. We will contact immediately. Growing organization with adequate financial background, fair practices. BOX 1946, MOTION PICTURE HERALD.

VETERAN WILL BUY OR LEASE THEATRE IN Midwest. L. LAMBERSON, Poledor Bldg., South Bend, Ind.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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Frigidare to Use 20th-Fox Properties for CBS Show

Twentieth Century-Fox has joined with the Frigidaire division of General Motors Corporation to put on a 52-week show over Columbia Broadcasting System every Sunday, starting recently. Negotiations for the program, which is being sponsored by Frigidaire and will use the properties of Twentieth Century-Fox, were completed in Hollywood recently. Among the properties made available to Frigidaire for the series are: "A Tree Grows in Brooklyn," "Song of Bernadette," "Junior Miss," "Laura," "The Dolly Sisters," "Wilson," "How Green Was My Valley," "Fallen Angel," "Leave Her to Heaven" and "Dragonwyck."

"Now the Peace" in 16mm

"Now the Peace," the story of the global plans for peace, is being released in 16mm form by Brandon Films, Inc., New York. The two-reel film was written and directed by Stuart Legg for the National Film Board of Canada, and was originally distributed by United Artists.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Blue Dahlia

***Paramount*—Murder Melodrama**

First, put this picture down in the books as the best vehicle Alan Ladd has had since "This Gun for Hire"—or even better—with William Bendix and Veronica Lake alongside the star in the marquee list and also turning in tip top performances.

Second, make special note of the picture as the first screen writing done by Raymond Chandler, who wrote the book which became the sensationally profitable "Murder, My Sweet," and of the fact that he wrote this one directly for the screen. If he can keep on turning out this kind of material, either way, the industry's got a new source of immensely valuable merchandise.

There is no similarity between "The Blue Dahlia" and "Murder, My Sweet" except the similarity of craftsmanship, which accounts for a manner of telling a story, of slipping in surprises where they'll do the most good, of stopping a sequence just short of the point to which less gifted writers would carry it, of distributing the narrative responsibility sagely among dialogue, situation and incident, that is altogether expert and dramatically fascinating. There is also, this time in the person of Alan Ladd, the indestructible hero who survives beatings and bruisings enough to lay low a corporal's guard, but the customers love this.

Ladd, Bendix and Hugh Beaumont enact three returnees from service, and Doris Dowling plays Ladd's faithless wife, who gets murdered under circumstances which leave audience and police wondering whether Ladd, Bendix or a night club owner, played by Howard daSilva, did the job. The place is Los Angeles and environs, the time the present, and the development of the story from that start is too worthwhile on the screen to be tossed off in a streamlined telling here.

John Houseman's production is of the finest in every respect, and George Marshall's direction makes every actor's every word and movement look like the real and very earnest thing.

Previewed at the Paramount studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release, Block 4. Running time, 100 min. PCA No. 10874. General audience classification.

Johnny Morrison .....Alan Ladd
Joyce Harwood .....Veronica Lake
Buzz Wanchek .....William Bendix
Howard DaSilva, Doris Dowling, Tom Powers, Hugh Beaumont, Howard Freeman, Don Costello, Will Wright, Frank Faylen, Walter Sande

The Well Groomed Bride

***Paramount*—Champagne Comedy**

On the heels of his portrayal of an alcoholic in "The Lost Weekend," a characterization which is considered a strong contender for the Academy Award, Ray Milland undertakes quite a different kind of role. He's a man in search of a bottle, to be sure, but this time he wants the bottle for smashing, rather than for drinking purposes. And he is seen as the ladies like to see him: tall, dark and handsome in a naval officer's uniform.

Another item for the ladies is Sonny Tufts, always a magnet on the marquee. For the masculine portion of the audience, there's Olivia de Havilland in a role that suits her to a T; Constance Dowling as a siren, and Jean Heather, seen briefly as a Wave.

The story is just the kind of frothy nonsense that should hold special appeal for citizens of a war-weary world. Robert Russell wrote it and, with Claude Binyon, the screenplay. It's all about a magnum of champagne: the sole magnum of French champagne remaining in the city of San Francisco in the spring of 1945. Milland is ordered by his skipper to get the magnum for use in the launching of a brand-new aircraft carrier. Miss deHavilland, on the other hand, is determined to drink it on her wedding day. Since the wedding is planned with Sonny Tufts as the bridegroom, it takes several reels and much laughter to get matters unsnarled. James Gleason, as the hard-bitten skipper of the aircraft carrier, and Percy Kilbride, inimitable as an Oregon apple-grower, contribute comedy in their attempts to aid in the unsnarling.

Fred Kohlmar has given the picture polished production, and Sidney Lanfield directed with his customary expert sense of timing.

Previewed at the studio. Reviewer's Rating, Excellent.—THALIA BELL.

Release, Block 4. Running time, 75 min. PCA No. 10777. General audience classification.

Margie .....Olivia deHavilland
Lt. Briggs .....Ray Milland
Torchy .....Sonny Tufts
James Gleason, Constance Dowling, Percy Kilbride, Jean Heather, Jay Norris, Jack Reilly, George Turner

Diary of a Chambermaid

***UA-Bogeaus*—Period Melodrama**

Conspicuously the practical thing for a showman to do first, second and third in exploiting this attraction is to recite and reiterate in his billing the names of those present — Paulette Goddard, Burgess Meredith, Francis Lederer, Judith Anderson and Reginald Owen—and perhaps to indicate by direct means that it is not, as the title may imply to the uninformed, a comedy, but a period melodrama produced on a lavish scale and directed by Jean Renoir.

It would be more difficult, and probably less rewarding, to convey by ordinary processes of promotion that it is a most unusual type of costume picture, replete with unique characterizations, and freighted with social implication, presenting extraordinary events in the lives of some extraordinary people in the France of 1885. Since it boils down finally to a matter of murder for money, from which point forward it resembles in essence the melodrama of any time, there's no showmanly obligation to explain all this to the customers in advance of ticket sale.

It's a strange picture that co-producers Benedict Bogeaus and Burgess Meredith have derived from the novel by Octave Mirbeau, with Meredith supplying also the screenplay and enact-one of the strangest characters in this or any picture. It casts Miss Goddard in a role not dissimilar to her casting in the contemporary release, "Kitty," as the chambermaid of the title. She has wearied of servility and, upon entering the service of a starchily conservative and decidedly eccentric French family, determines to win financial position by marrying any monied individual who shall come within her reach.

She fascinates the senile titular head of the house, but drops him when she learns he is family head in name only, dominated by his shrewd, possessive wife, whose son is a neurotic invalid. She falls in love with the son, who resists his emotion on grounds of health, but she also ensnares, as a kind of spare, an aged, mildly demented but monied neighbor given to eating flowers. When all these prospects begin to fade, she agrees to marry the family valet, who has just murdered the nutty neighbor and extorted the family plate, but the pair are halted by village merry-makers as they try to drive off with their loot, and after he meets death at the hands of the crowd she settles for the neurotic, invalid son, who has decided he's well enough to get married after all and has followed her. Nothing formal is done about the murder of the neighbor, but the killer does die, and it's getting to be a custom nowadays for producers to bow out with that type of incidental and unrelated expiation.

There's a good deal of talk, in the course of this strange tale, about the glories of the republic, and the members of the aristocratic family still holding out for the old order are depicted as a shoddy lot indeed. The matter's historical enough, however, to escape important notice in the excitement that flares up after the killing begins.

Previewed at the Four Star theatre, Los Angeles, where a Friday night audience displayed occasional wonderment but never disinterest. Reviewer's Rating, Good.—W. R. W.

Release date, February 15, 1946. Running time, 86 min. PCA No. 11075. General audience classification.

Celestine .....Paulette Goddard
Joseph .....Francis Lederer
Burgess Meredith, Hurd Hatfield, Judith Anderson, Florence Bates, Irene Ryan, Reginald Owen, Almira Sessions

The Mask of Diijon

***PRC*—Melodrama**

In an adroit little melodrama whose suspense rises with cumulative effectiveness, an ex-vaudeville magician turns to hypnotism, eventually mastering that medium and using it as a device to destroy his enemies. With Erich Von Stroheim as the principal in the obsessed sphinx-like role, the production, which also

features Jeanne Bates and William Wright, is slanted toward mystery thriller patronage.

When the mesmerism-intoxicated mentalist suspects his wife of disloyalty, he sets out cunningly to have her remove his suspected rival. First, however, he puts his hypnotic power to test by suggesting a man into a death plunge. This accomplished, he then hypnotizes his wife and commands her to shoot his fancied rival. His plan of destruction, however, encounters an uncalculated detour, which, in the forceful climax, leads to the mentalist's doom.

Dimly-lit scenes and fog-laden streets are used to heighten the mood by Lew Landers, director. While the story is generally entertaining at times it shuffles along vaguely. Stroheim performs convincingly in his difficult role. With a night club background, the film also affords Miss Bates an opportunity to sing two songs. Produced by Max Alexander and Alfred Stern, Arthur St. Clair collaborated on the screenplay with Griffen Jay from an original story by the former.

Seen at a New York projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, March 7, 1946. Running time, 74 min.
PCA No. 11331. General audience classification.
Diijon ..... Eric Von Stroheim
Victoria ..... Jeanne Bates
Willima Wright, Edward Van Sloan, Mauritz Hugh, Denise Vernac, Robert Malcolm, Hope Landin, Shimen Ruskin, Roy Darmour, Antonio Filauri

Terror by Night

Universal—Sherlock Holmes

The latest adventure of Sherlock Holmes and his friend Doctor Watson is below average for this series in suspense, interest and entertainment value. Producer-director Roy William Neill depends too much upon interminable stock shots of trains, train wheels and engine gauges, which slow up the action and become increasingly tedious.

Basil Rathbone and Nigel Bruce appear in their accustomed roles, as the British sleuth and his fumbling compatriot. Renee Godfrey, though she has little to do, is certainly easy to look at. Alan Mowbray contributes a convincing characterization, as does Dennis Hoey.

The action of Frank Gruber's screenplay, based on a story by Sir Arthur Conan Doyle, is laid on a train bound for Scotland, and involves such characters as a British noblewoman, her son, a mysterious brunette, a retired Army officer, and assorted policemen. Holmes, employed to guard the noblewoman, who is transporting a fabulous gem to Scotland, meets with temporary failure when the gem is stolen and the noblewoman's son killed. The killer, a fairly obvious suspect from the first, is eventually apprehended after a hectic night for the train passengers.

Seen at the studio. Reviewer's Rating, Average.—T. B.

Release date, February 1, 1946. Running time, 60 min.
PCA No. 11349. General audience classification.
Sherlock Holmes ..... Basil Rathbone
Dr. Watson ..... Nigel Bruce
Alan Mowbray, Dennis Hoey, Renee Godfrey, Mary Forbes, Billy Bevan, Frederic Worlock, Leyland Hodgson, Geoffrey Steele, Boyd Davis, Janet Murdoch, Skelton Knaggs

Night Boat to Dublin

A.B.P.C.-Pathe—First-Rate Spy Yarn

No high-falutin' pretensions here to high art. The picture is a compact, workmanlike, at times hair-raising melodrama. There are spies in it, gay (nevertheless gallant) and debonair young British officers, suspenseful chases across the Irish Sea to Dublin, murder and sudden death and all the time the motive that young gentlemen don't necessarily have to be grim and unpleasant in order to be valiant and patriotic. There are as many chuckles as thrills in the piece. In other words it's a highly commendable, competent job of work which exhibitors and their customers should welcome wherever it plays.

Chief guerdon therefor goes to Lawrence Huntington, who not only wrote the screenplay but directed the film. Clearly, Mr. Huntington knows his job of sending shivers down the spine of the clients and—in due course—making them smile. Clearly, also, he knows inside-out the job of casting. Nothing could have been more impeccably done than the selection of Robert Newton as debonair young officer Number One, or of Guy Middleton as his Number Two, or of Raymond Lovell as their sinister adversary; nothing on the current British screen, moreover, excels the merit with which the three named actors set about the execution of their respective jobs.

Muriel Pavlow is required to play a sketchy part of a refugee young woman whom Newton marries in the exigencies of the yarn. She plays it just that little bit unconvincingly.

Cataloguing the vicissitudes and excitements of the picture's plot would be an ungrateful task—they even drag in the atom bomb. It's first-rate melodrama, competently told, expertly directed, admirably acted.

Huntington and his team of actors are to be felicitated. They've made, between them, a real money-spinner.

Seen at the Palace theatre, London, trade show. Reviewer's Rating, Good.

PETER BURNUP.

Release date, not set. Running time, 100 min. Adult audience classification.
Captain David Grant ..... Robert Newton
Paul Faber ..... Raymond Lovell
Captain Toby Hunter ..... Guy Middleton
Marion Decker ..... Muriel Pavlov
Keitel ..... Herbert Lom
John Ruddock, Martin Miller, Brenda Bruce, Gerald Case, Julian Dallas, Leslie Dwyer, Valentine Dyall, Derek Elphinstone, Carroll Gibbons, Bruce Gordon, Marius Goring, George Hirste, Hubert Leslie, Olga Lindo, Stuart Lindsell, Gordon McLeod, Joan Maude, Lawrence O'Madden, Hay Petrie, and Edmundo Ross and His Rhumba Band

Ambush Trail

PRC—Western

This is another Bob Steele Western in the usual pattern. It has sufficient plot to satisfy Western fans with plenty of shooting, fast riding, holdups and murders. The hero eventually triumphs and the desperado is apprehended.

Steele, as Curley Thompson, helps ranchers who are being oppressed by I. Stanford Jolley, the leader of a gang of gunmen. Syd Saylor as Steele's foreman gives a characteristic performance and is responsible for several laughs.

Arthur Alexander produced and Harry Fraser directed. Elmer Clifton is credited with the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, February 17, 1946. Running time, 60 min.
PCA No. 11386. General audience classification.
Curley Thompson ..... Bob Steele
Sam Hawkins ..... Syd Saylor
Hatch Bolton ..... I. Stanford Jolley.
Lorraine Miller, Charles King, Bob Carson, Budd Buster, Kermit Maynard, Frank Ellis, Edward Cassidy

Six P. M.

Artkino—Musical Drama

Against a background of war, the Soviet film makers have packaged a picture of love and laughter and set it very much to music. Designed as a successor to "They Met in Moscow" with the same director, star and composer, it flows engagingly along, occasionally touched by pathos, suspense and brisk flashes of battle. Russian film patrons should find it to their pleasure.

The story has a pair of lusty artillery officers meeting an attractive young maiden in Moscow between battles. One falls in love with the girl and a vow is made to meet again at war's end on a bridge in Moscow at Six P. M. The course of the war casts the lovers on diverse trails, but in the popular ending, the pledge is fulfilled against a symbolic setting of Moscow's famous fireworks displays.

Marina Ladynina, Eugene Samoilov and Ivan Lubeznov as the principals offer good voices and good performances. Ivan Piriev's direction is smooth, and while the photography has an unmistakably beauty of realism, some of the dramatic incidents are on a very elemental emotional plane. Effective titles are provided.

Seen at a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, January 26, 1946. Running time, 65 min.
General audience classification.
Varya Pankova ..... Marine Ladynina
Lt. Kudriashev ..... Eugene Samoilov
Ivan Lubeznov, Anastasia Lysak, Elena Savitskaya

ADVANCE SYNOPSES

THE HOODLUM SAINT (MGM)

PRODUCER: Cliff Reid. DIRECTOR: Norman Taurog. PLAYERS: William Powell, Esther Williams, Angela Lansbury, James Gleason.

PHILANTHROPIC DRAMA. An executive in a big utility company goes broke and loses his job. He gets a job on a newspaper, and becomes its managing editor. Meanwhile, having heard of St. Dismas, the repentant thief, he establishes a number of charities in the name of the Saint, and tries to get others, including some of the criminals with whom he is associated, interested in these charities. Two women are involved in the man's life, but, since the one he loves is unhappily married, he is not able to marry her, and eventually he dies in her arms.

NOBODY LIVES FOREVER (Warner)

PRODUCER: Robert Buckner. DIRECTOR: Jean Negulesco. PLAYERS: John Garfield, Geraldine Fitzgerald, Walter Brennan, Faye Emerson, George Coulouris, Robert Shayne, George Tobias, Richard Gaines, Ralph Peters, James Flavin, Alex Havier, William Edmunds.

MELODRAMA. A racketeer who has been honorably discharged from the Army returns to his haunts on Broadway and looks for a way to make a dishonest dollar. He meets a wealthy widow and plans to mulct her out of her money. His plans misfire, however, when he falls in love with her. She is kidnaped, but he rescues her.

SHORT SUBJECTS

HANDS ACROSS THE SEA (British Lion)

War Victory Documentary

Mothers of G.I. Joe's, not to speak of their sisters and little brothers, may well wish to see this homely, unpretentious chronicle of how some at least of the doughboys disported themselves on leave in these sceptered isles.

The piece is an earnest, ingenuous sort of travelogue with a couple of earnest young characters, Sergeant Bill Swyre of the U. S. Army and his English girl friend, traveling around the beauty spots not only of England but Eire. It has a pleasant, comfortable air. Maybe its length is awkward, being neither the good flesh of feature nor the orthodox fowl of short; but Associated British have booked it round all their 600 theatres. Many American patrons doubtless will appreciate it for reasons mentioned; despite its aura of disarming simplicity.
Release date, April 8, 1946 *37 minutes*

LIFE WITH BABY (20th-Fox)

March of Time V 12-6

A lesson in child psychology, blended with amusing antics of pre-school children, give universal appeal to this subject. "Life With Baby" illustrates the findings of Dr. Arnold Gesell, head of the Yale University Clinic on Child Development. Mental and physical development in a child from three months to five are shown. Parents are told what to expect from a child in each age group. Excellent shots of the youngsters were made at the Yale Clinic. The material has been carefully assembled and presented in a pleasing manner.
Release date, January 26, 1946 *21½ minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2810, issue of January 19, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2819 and 2820, issue of January 26, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2821 and 2822, issue of January 26, 1946.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45		.....	....	....	
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Sept. 1,'45	95m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	....	.....	....	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46		.....	....	2434	
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	
Barbary Coast, The (Reissue)	Film Classics	....	Edw. G. Robinson-Miriam Hopkins	Oct. 1,'44	92m	Oct. 5,'35	....	....	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beau Hunks (Reissue)	Film Classics	....	Laurel and Hardy	Jan. 1,'45	35m	Sept. 5,'31	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
†Bells of St. Mary's The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2810
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set		.....	....	2230	
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
•Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	...	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set		.....		2230	
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	...	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	

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CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	.....	....	2818	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
†●Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2810
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
●China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
●China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
●Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
●Come Out Fighting	Mono.		Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
●Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2810
Cowboy and the Lady, The (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Feb. 1,'45	90m	Nov. 12,'38	....	....	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	589	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2810
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
●Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	...	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	.....	....	....	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	..	2756	
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	..	2695	
●Divorce	Mono.	.	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
●Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	.	....		2499	
Dragonwyck (color)	20th-Fox	..	Gene Tierney-Vincent Price	Not Set	.			2403	
●Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	....	....	2744	....
Duel in the Sun (color)	UA	.	Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2798
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	
●Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	..
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Not Set	72m	Jan. 26,'46	2818	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	
Fall of Berlin, The	Artkino	..	Documentary	Not Set	70m	Sept. 15,'45	2645		
Fatal Fingertips	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	.....	....	2809	....
●Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45				2467	
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
●Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
●Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
●Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
●Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	..
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	2810
●Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
●Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....

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Getting Gertie's Garter	**UA**	....	**Dennis O'Keefe-Marie McDonald**	**Nov. 30,'45**	**72m**	**Dec. 1,'45**	**2734**	....	**2798**
George White's Scandals	**RKO**	**602**	**Joan Davis-Jack Haley**	**Block 1**	**95m**	**Aug. 4,'45**	**2627**	**2366**	**2663**
Gilda	**Col.**	....	**Rita Hayworth-Glenn Ford**	**Not Set**	....	.....	....	**2776**	....
Girl No. 217	**Artkino**	..	**Elena Kuzmina-Vladimir Vladislavsky**	**Sept. 1,'45**	**94m**	**Sept. 15,'45**	**2646**	.	...
Girl of the Limberlost	**Col.**	**7029**	**Ruth Nelson-Loren Tindall**	**Oct. 11,'45**	**60m**	**Oct. 20,'45**	**2686**	**2670**	....
Girl on the Spot	**Univ.**	**515**	**Lois Collier-Jess Barker**	**Jan. 11,'46**	**75m**	**Jan. 12,'46**	**2795**	**2467**	....
Girls of the Big House	**Rep.**	**502**	**Lynne Roberts-Richard Powers**	**Nov. 2,'45**	**68m**	**Nov. 17,'45**	**2717**	**2467**	....
Glass Alibi	**Rep.**	....	**Paul Kelly-Anne Gwynne**	**Not Set**	....	.....	....	**2216**	....
Gold Mine in the Sky (R.)	**Rep.**	**5308**	**Gene Autry-Smiley Burnette**	**Jan. 15,'46**	**60m**	**July 16,'38**	....	....	....
Great Day (British)	**RKO**		**Eric Portman-Flora Robs**	**Not Set**	**80m**	**May 12,'45**	**2445**	....	....
Gunning for Vengeance	**Col.**	....	**Charles Starrett-Phyliss Adair**	**Not Set**	....	.....	....	**2784**	....
Gun Town	**Univ.**	**1104**	**Kirby Grant-Fuzzy Knight**	**Jan. 18,'46**	....	.....	....	**2744**	.
Guy Could Change, A	**Rep.**	**508**	**Allan Lane-Jane Frazee**	**Jan. 27,'46**	**65m**	**Jan. 26,'46**	**2818**	**2543**	....
HALF-WAY House (Br.)	**AFE**		**Francoise Rosay-Tom Walls**	**Aug. 11,'45**	**88m**	**Aug. 11,'45**	**2589**		
Harvey Girls, The (col.) (Bl. 15)	**MGM**	....	**Judy Garland-John Hodiak**	**Jan.-Feb.,'46**	**104m**	**Jan. 5,'46**	**2785**	**2354**	....
Haunted Mine, The	**Mono.**	**552**	**Johnny Mack Brown-Linda Johnson**	**Feb. 23,'46**	....	.....	....	**2792**	....
Henry the Fifth (British) (color)	**UA**	....	**Laurence Olivier-Robert Newton**	**Not Set**	**67m**	**Dec. 2,'44**	**2626**	....	....
† Her Highness and the Bellboy (Block 13)	**MGM**	**603**	**Hedy Lamarr-Robert Walker**	**Oct.,'45**	**111m**	**July 14,'45**	**2631**	**2259**	**2810**
Hidden Eye, The (Block 13)	**MGM**	**601**	**Edward Arnold-Frances Rafferty**	**Sept.,'45**	**70m**	**July 28,'45**	**2639**	**2353**	**2663**
Hit the Hay	**Col.**	....	**Judy Canova-Ross Hunter**	**Nov. 29,'45**	....	.....	....	**2662**	
Hold High the Torch (color)	**MGM**	....	**Elizabeth Taylor-Lassie-Edmund Gwenn**	**Not Set**	....	.....	....	**2216**	...
Hold That Blonde (Block 2) (formerly Good Intentions)	**Para.**	**4806**	**Eddie Bracken-Veronica Lake**	**Nov. 23,'45**	**76m**	**Oct. 13,'45**	**2679**	**2259**	**2810**
Holiday in Mexico (Color)	**MGM**	....	**Walter Pidgeon-Ilona Massey**	**Not Set**	....	.....	....	**2764**	...
Hoodlum Saint	**MGM**	....	**William Powell-Esther Williams**	**Not Set**	....	.....	....	**2830**	....
Hotel Reserve (British)	**RKO**	**615**	**James Mason-Lucie Mannheim**	**Block 3**	**89m**	**June 17,'44**	**2777**	...	....
House of Dracula	**Univ.**	**511**	**Lon Chaney-Lionel Atwill**	**Dec. 7,'45**	**67m**	**Dec. 8,'45**	**2746**	**2670**	....
† House on 92nd St., The (formerly Now It Can Be Told)	**20th-Fox**	**608**	**William Eythe-Lloyd Nolan**	**Oct. 45**	**88m**	**Sept. 15,'45**	**2645**	**2499**	**2810**
How Do You Do?	**PRC**		**Bert Gordon-Harry Von Zell**	**Dec. 24,'45**	**80m**	**Nov. 10,'45**	**2709**	**2655**	
Humoresque	**WB**	....	**Joan Crawford-John Garfield**	**Not Set**	....	.....	....	**2786**	....
Hurricane (Reissue)	**Film Classics**	....	**Dorothy Lamour-Jon Hall**	**Jan. 15,'46**	**101m**	**Nov. 13,'37**	....	....	....
IDEA Girl	**Univ.**	**518**	**Jess Barker-Julie Bishop**	**Feb. 8 '46**	....	.....	....	**2764**	....
I Know Where I'm Going	**GFD**	....	**Wendy Hiller-Roger Livesey**	**Not Set**	**91m**	**Dec. 15,'45**	**2758**		....
•I Love a Bandleader	**Col.**	**6015**	**Phil Harris-Leslie Brooks**	**Sept. 13,'45**	**70m**	**Aug. 18,'45**	**2597**		
I'll Be Your Sweetheart (Br.)	**GFD**	....	**Margaret Lockwood-Vic Oliver**	**Not Set**	**104m**	**July 21,'45**	**2554**	....	....
•Incendiary Blonde (color)	**Para.**	**4431**	**Betty Hutton-Arturo de Cordova**	**Aug. 31,'45**	**113m**	**June 16,'45**	**2497**	**1675**	**2663**
I Ring Door Bells	**PRC**	....	**Robert Shayne-Ann Gwynne**	**Feb. 25,'45**	**64m**	**Jan. 5,'46**	**2786**	**2785**	....
Isle of the Dead	**RKO**	**608**	**Boris Karloff-Ellen Drew**	**Block 2**	**72m**	**Sept. 8,'45**	**2638**	**2216**	**2810**
It All Came True (Reissue)	**WB**	**503**	**Ann Sheridan-Jeffrey Lynn-H. Bogart**	**Oct. 6,'45**	**97m**	**Apr 6,'40**			
It Happened at the Inn	**MGM-Intl.**	....	**Fernand Ledoux-Maurice Schutz**	**Dec. 21,'45**	**96m**	**Jan. 19,'46**	**2806**	....	....
•It's a Pleasure (color)	**RKO**	**584**	**Sonja Henie-Michael O'Shea**	**Special**	**90m**	**Mar. 3,'45**	**2337**	**2202**	**2523**
I've Always Loved You (color) (formerly Concerto)	**Rep.**	....	**Maria Ouspenskaya-Philip Dorn**	**Not Set**	....	.....		**2628**	
I Was Faithful (Reissue) (formerly Cynara)	**Film Classics**	....	**Ronald Colman-Kay Francis**	**Apr. 1,'45**	**82m**	**July 15,'39**	....	....	....
JANIE Gets Married	**WB**	....	**Joan Leslie-Robt. Hutton**	**Not Set**	....	.....	....	**2655**	....
Jesse James (Reissue)	**20th-Fox**	**618**	**Tyrone Power-Nancy Kelly**	**Feb. 46**	**105m**	**Jan. 14,'39**	....	....	....
Joe Palooka, Champ	**Mono.**	....	**Joe Kirkwood-Elyse Knox**	**Not Set**	....	.....	....	**2809**	....
Johnny Angel	**RKO**	**604**	**George Raft-Signe Hasso**	**Block**	**79m**	**Aug. 4,'45**	**2639**	**2259**	**2810**
Johnnie Comes Flying Home	**20th-Fox**	....	**Martha Stewart-Richard Crane**	**Not Set**	....	.....	....	**2764**	...
Johnny Frenchman (British)	**Ealing-Eagle-Lion**	.. .	**Francoise Rosay-Tom Walls**	**Not Set**	**112m**	**Aug. 4,'45**	**2577**		
Johnny In the Clouds (Brit.) (formerly The Way to the Stars)	**UA**	....	**Michael Redgrave-John Mills**	**Mar. 15,'46**	**109m**	**Nov. 17,'45**	**2717**	. . .	....
Journey Together	**RKO**	....	**Edward G. Robinson-Bessie Love**	**Not Set**	**80m**	**Nov. 17,'45**	**2718**	....	....
Junior Miss	**20th-Fox**	**603**	**Peggy Ann Garner-Allyn Joslyn**	**Aug.,'45**	**94m**	**June 16,'45**	**2631**	**2403**	**2798**
Just Before Dawn (formerly Exposed by the Crime Doctor)	**Col.**	....	**Warner Baxter-Mona Barrie**	**Not Set**	....	.....	....	**2756**	....
KID from Brooklyn, The (color)	**RKO**	..	**Danny Kaye-Virginia Mayo**	**Not Set**	....	.....	....	**2628**	....
Kid from Spain, The (Reissue)	**Film Classics**	....	**Eddie Cantor-Lydia Roberti**	**Sept. 1,'44**	**90m**	**Nov. 5,'32**	....	....	....
Kid Millions (Reissue)	**Film Classics**	....	**Eddie Cantor-Ann Sothern**	**Nov. 1,'45**	**92m**	**Oct. 27,'34**	....	....	....
Kiss and Tell (Special)	**Col.**	....	**Shirley Temple-Jerome Courtland**	**Oct. 18,'45**	**90m**	**Sept. 8,'45**	**2637**	**2353**	**2810**
Kitty (Block 2)	**Para.**	**4809**	**Paulette Goddard-Ray Milland**	**Jan. 25,'46**	**103m**	**Oct. 6,'45**	**2669**	**2093**	..
LADIES' Man	**Para.**	....	**Eddie Bracken-Virginia Welles**	**Not Set**	....	.....	....	**2809**	....
Lady Luck	**RKO**	....	**Robert Young-Barbara Hale**	**Not Set**	....	.....	....	**2756**	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	**Film Classics**	....	**Miriam Hopkins-Frances Dee**	**Dec. 15,'45**	**69m**	**June 22,'35**	....	....	....
•Lady on a Train	**Univ.**	....	**Deanna Durbin-Ralph Bellamy**	**Aug. 17,'45**	**94m**	**Aug. 11,'45**	**2589**	**2403**	**2738**
Last Chance, The	**MGM**		**E. G. Morrison-John Hoy**	**Not Set**	**105m**	**Nov. 24,'45**	**2726**	....	....
Lawless Empire	**Col.**	**7202**	**Charles Starrett-Mildred Law**	**Nov. 15,'45**	**59m**	**Dec. 15,'45**	**2758**	**2543**	....
Leave Her to Heaven (color) (Special)	**20th-Fox**	**614**	**Gene Tierney-Cornel Wilde**	**Jan. '46**	**110m**	**Dec. 29,'45**	**2778**	**2499**	**2810**
Letter for Evie, A (Block 15)	**MGM**	....	**Marsha Hunt-John Carroll**	**Jan.-Feb.,'46**	**89m**	**Dec. 1,'45**	**2733**	**2655**	....
Life with Blondie	**Col.**	**7019**	**Penny Singleton-Arthur Lake**	**Dec. 13,'45**	**70m**	**Dec. 1,'45**	**2734**	**2686**	....
Lightning Raiders	**PRC**	....	**Buster Crabbe-Al St. John**	**Jan. 7,'46**	**61m**	**Dec. 29,'45**	**2778**	**2686**	....
Little Giant	**Univ.**	**520**	**Abbott and Costello**	**Feb. 22,'46**	....	.....	....	**2756**	....
Little Lord Fauntleroy (Reissue)	**Film Classics**	....	**Mickey Rooney**	**Mar. 1,'45**	**102m**	**Feb. 29,'36**	....	....	....
•Lone Texas Ranger	**Rep.**	**3318**	**"Wild" Bill Elliott-Alice Fleming**	**Nov. 20,'45**	**56m**	**June 9,'45**	**2485**	**2403**	
Lonesome Trail	**Mono.**	**561**	**James Wakely-Lee "Lasses" White**	**Dec. 8,'45**	**57m**	**Jan. 12,'46**	**2793**	**2695**	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	...
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	
MADONNA of the Seven Moons (British)	Univ.	....	Phyllis Calvert-Stewart Granger	Not Set	88m	Jan. 26,'46	2818	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	..	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino		War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598		
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	...
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set				2770	
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB		John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
•Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious Gentleman	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	.....	....	2809	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	..	.. ..		2093	
On Approval (British)	English	..	Clive Brook-Beatrice Lillie	Not Set	80m	May 27 '44	1910	....	..
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One Heavenly Night (Reissue)	Film Classics	....	John Boles-Evelyn Laye	July 1,'45	84m	Oct. 25,'30	....	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set				1431	
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	...			2555	
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2798
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662		
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	..	.		2776	...
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	..	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631		
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....	....	....
Ragged Angels (Reissue) (formerly They Shall Have Music)	Film Classics	....	Jascha Heifetz-Joel McCrea	May 1,'45	101m	July 15,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	...		
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Resurrection (Reissue)	Film Classics	....	Frederic March	Nov. 1,'44	81m	.....	....	....	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810

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•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 8,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	....	.....	....	2792	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set				2543	
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Net Set	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	
•Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	...	....
She-Wolf of London	Univ.	....	June Lockhart-Jan Wiley	Not Set	....	.....	....	2809	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401		
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox		Fred MacMurray-Anne Baxter	Not Set				2628	
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
So Goes My Love	Univ.	....	Myrna Loy-Don Ameche	Not Set	....	.....	....	2809	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	...	....	....	2628	
•Southerner, The	UA		Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2798
•South of Rio Grande	Mono		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	...
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2810
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	..
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2810
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	...
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542		....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	...
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2810
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	...	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	...	...
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693		..
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.		Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414		
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	..	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2407	
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	74m	Jan. 26,'46	2817	2628	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Not Set	....	.....	....	2818	....
Tangier	Univ.	....	Maria Montez-Preston Foster	Not Set		..		2756	..
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO		Johnny Weissmuller-J. Sheffield-B. Joyce	Not Set	..	.....	..	2655	
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	...
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....

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They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English	.	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	..
They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	.... .
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2810
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	...
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2810
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set		.....	....	2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	..
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	...
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	..
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set		..		1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	..	....
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....		2764	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Block 4	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	. ....		2655	
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	.	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Not Set	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	..	July 28,'45	2566	....	..
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2798
Well Groomed Bride, The	Para.	....	Ray Milland-Olivia DeHavilland	Block 4	75m	Feb. 2,'46	2829	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2810
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
Wuthering Heights (Reissue)	Film Classics	....	Lawrence Olivia-Merle Oberon	June 1,'45	104m	Apr. 1,'39	....	....	....
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	Not Set	114m	June 23,'45	2510	.	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies of 1946 (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2821 and 2822.

Pre-publication offer

FAME

Edited by Terry Ramsaye

The great and only reference annual presenting an audit of the screen's leading personalities, with performance records now printing.

PICTURES TO COME — New this year, a big pictorial department presenting stills with cast information on productions to come in 1946, now complete and awaiting release.

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Everything's Topsy-Turvy at the BUMSTEADS...



WHICH WILL BE HUNKY-DORY WITH THEIR MILLIONS OF FAN







COLUMBIA PICTURES
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Based upon the comic strip "BLONDIE" created by Chic Young

with PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS

Marjorie Kent · Jonathan Hale · Ernest Truex · Marc Lawrence · Veda Ann Borg · Daisy

Original screenplay by Connie Lee · Directed by ABBY BERLIN

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Bad Bascomb

Sentimental Journey

Frontier Gunlaw

The Hoodlum Saint

Romance of the West

Amami Alfredo

EXHIBITORS FIGHT TO STEM FLOOD OF LOCAL TAXES

STUDIO UNIONS, ACCEPTING PEACE, DEMAND 33% RAISE

CBS SHOWS COLOR TELEVISION, SAYS IT'S READY NOW

—in

Better Theatres

The Kaywood Theatre—Designed for Television

VOL. 162, NO. 6; FEBRUARY 9, 1946

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1946 by Quigley Publishing Company.*

THE PROPER SETTING FOR DIAMONDS!



M-G-M will soon entrust to the expert care of our customers two of the greatest attractions in the 22 years of our existence.

The mere mention of these names excites the imagination: CLARK GABLE, GREER GARSON in "ADVENTURE" and the star-studded Technicolor marvel M-G-M's "ZIEGFELD FOLLIES OF 1946."

(Continued)

Let us be frank! M-G-M exhibitors make it possible for us to create this multi-million dollar magic to enthrall the movie masses.

We thank you for telling us "Go ahead M-G-M, make those BIG ONES. That's what makes this industry GREAT!"

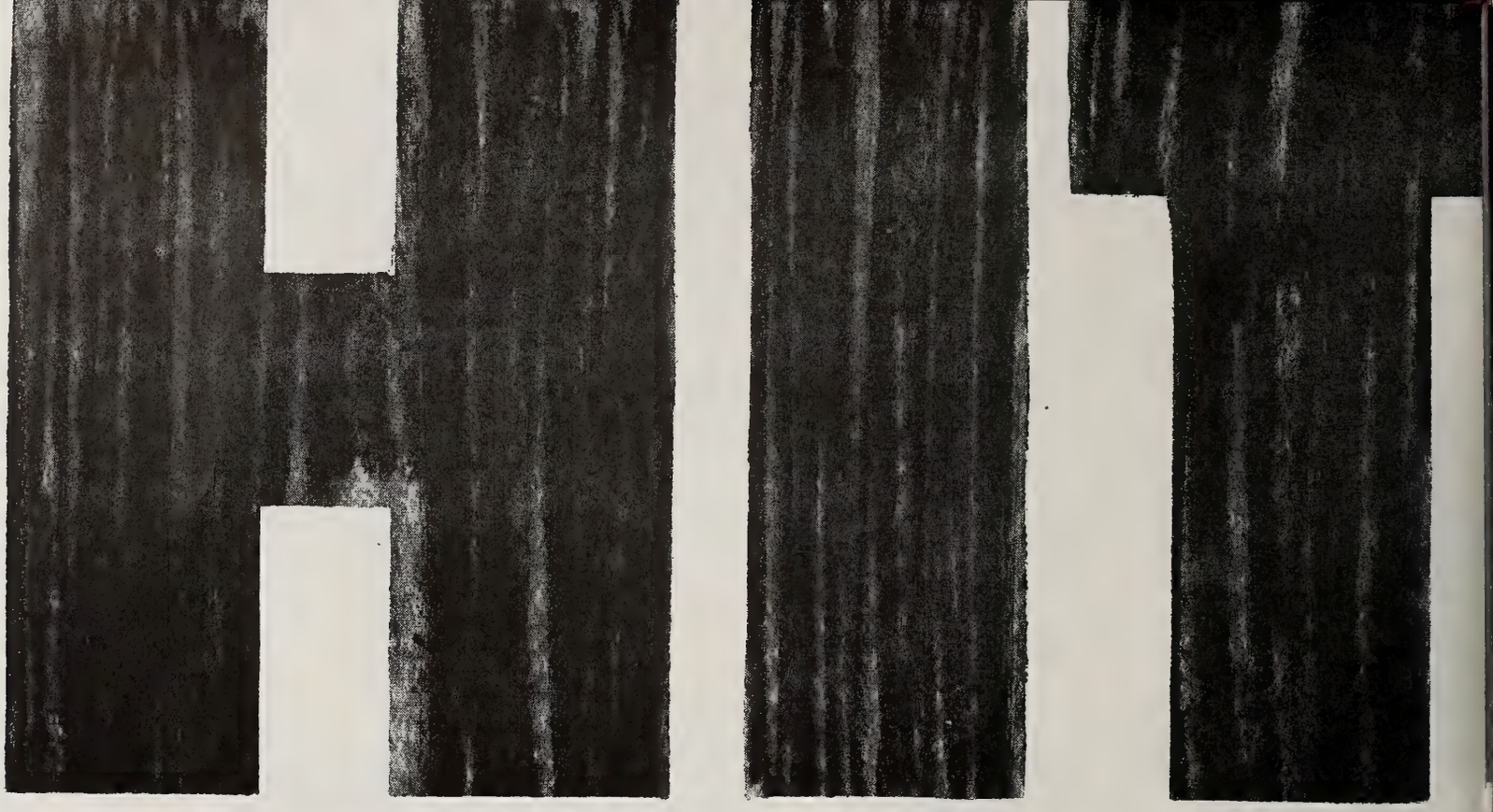
"ADVENTURE" and M-G-M's "ZIEGFELD FOLLIES OF 1946" are jewels beyond compare.

The Friendly Company and its loyal customers have a mutual opportunity without equal.

We enlist your cooperation to obtain the proper setting for these diamonds. You can give new meaning to showmanship. Advertising these attractions is not an expense, it is an investment in undreamed of grosses, in extra shows, in record-breaking playing time.

Box-office history is in your hands!

Sensational World Premiere Clark Gable, Greer Garson in M-G-M's "Adventure" at Radio City Music Hall Now.



COLLIER'S *This led off the Editorial Page —practically unprecedented!* **"We hope you will hurry and take a look at "Hitler Lives?" It has more sound sense packed into its brief and exciting screen tenure than there is in the overwhelming majority of books, plays, orations, etc. Take a look – Then for the rest of your life, remember what you saw!"**

WALTER WINCHELL *On the Air Coast to Coast* **"To all motion pictu editors: Please read the current e torial page of Collier's Magazine r garding the new 18-minute film titl "Hitler Lives?" and please tell everyo to be sure and see that picture!!"**



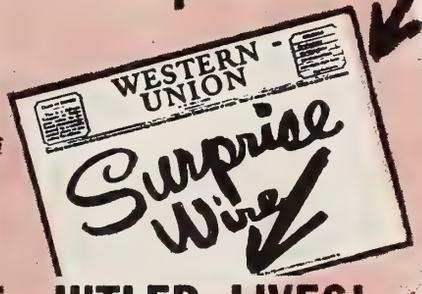
LER

LLA O.

RSONS *On her radio show and in all her newspapers!* **"It is the most rtling, factual film I have ever seen my entire life! Let me tell you it will you right out of your smugness! Jack rner got the idea for this when he s in Europe—and my advice is, see it!"**

A showman speaks:

From Marty Mullin of Mullin-Pinanski Chain



"THE SHORT HITLER LIVES' SHOULD BE A MUST FOR EVERY AMERICAN TO SEE AT LEAST ONCE A YEAR FOR THE NEXT TWENTY YEARS SO THAT WE WILL NOT FORGET. WE ARE GOING TO RUN IT ON OUR ENTIRE CIRCUIT EVEN IN SITUATIONS WHERE YOUR PRODUCT IS SOLD TO OTHER EXHIBITORS"

ES?

Warner Achievement

18 MINUTES THAT WILL LIVE A LIFETIME!

IN ATLANTA! BUFFALO!* AUGUSTA! COLUMBUS! BIGGER EVEN THAN "THE HOUSE ON 92nd STREET"!

*"COLOSSAL!"
—says Variety



CHARLES COBURN
JOAN BENNETT
WILLIAM EYTHE

in Berry Fleming's

Colonel Effingham's Raid

Directed by IRVING PICHEL • Produced by LAMAR TROTTI
Screen Play by Kathryn Scola • Based on the Novel by Berry Fleming

Another big-as-they-come hit! And they're always coming from 20th Century-Fo

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 6 February 9, 1946

ABOUT BURLESQUE

WITH pious pleas of patent sophistry, now comes Actors Equity Association with a campaign for the reopening of the stages of New York to burlesque. It is now seven years since the City of New York, through its Mayor, Mr. Fiorello LaGuardia, after various regulative endeavours through the office of the license commissioner, found the burlesque shows so incurably and blatantly obscene as to require an absolute ban. This came about in the nation's first city and world metropolis, notably, traditionally liberal in its social standards.

The manifestations of the art of the Minskys and their devoted exploitation of nudity and the "strip tease" marked the high point of the development, and precipitated drastic official action.

Now *Equity Magazine* addresses Mayor O'Dwyer as "the one person who can do something" about it.

Equity, for the art, represents that burlesque is important as a training school for comedians and as "the poor man's musical comedy where he could take his whole family for what it would cost him to buy one seat at most Broadway musicals".

That reminds us of a remark by Mr. Paul Moss, the retiring license commissioner, who has just been quoted as observing that "a girl can get only about so naked" but that there is no limit on the baudy capacity of what he calls "comics".

That's the "training school" that Equity is talking about. There are some musicians, incidentally, functioning in the especially emancipated modernistic field, who learned their hot licks in bordello orchestras. Does that suggest a principle?

Equity, for industry, perhaps with a special eye for pressure on Mayor O'Dwyer, also urges that a restoration of burlesque would create about two thousand jobs "on behalf of the stagehands, musicians, scenic artists, box office employees, press agents and maintenance staffs, at a time when further employment is a vital matter".

TWO thousand, or ten thousand, jobs do not seem to constitute an argument on a subject of cultural or moral import. One can envision a number of other well known activities which would create two thousand more jobs if only an official approval might be had.

What a service to father, counting his pennies, to be able to take the whole family to a burlesque show to see Gypsy Rose Lee, or her successors and assigns, take her panties off!

Maybe Equity is insulting the common man.

Almost pathetically, Equity suggests that burlesque should be "with a little sense . . . given another chance".

Also, Equity wants to talk to Mayor O'Dwyer "in person" about it, "when you have things straightened out a little better".

It is most probable that Mayor O'Dwyer with his abundant and varied experience with the life of the metropolis knows all that he needs to know on the subject.

Up to this time, Equity has enjoyed a status of dignity in the public mind.

"AMBER"

THE inner councils of the industry, including the directors of its Motion Picture Association, have been pondering over questions of policy pertaining to a project for the making of a screen rendition of a novel entitled "Forever Amber".

It was long since decided that there would not be any screen delivery of the story as presented by the book. Any person who has read it, or even thumbed its pages, will be understanding why.

The questionable nature of the tale was in fact so obvious that the option to buy was made conditional on the acceptance of a "treatment" or preliminary script by the Production Code Administration. A script which had some loose relation to the novel was so approved.

More recently the debate in councils about the project has been about the use of the title, in view of the remoteness of the contents. The final decision in such case is left to the president of the Motion Picture Association. Approval has been given.

The picture to be forthcoming will not present the story written by Kathleen Winsor by which the title came to the fame which made it sought for merchandising reasons. Regardless of the content or qualities of the story under production, it will not be the "Forever Amber" the readers bought. The question remains: Should this industry stand before customers and critics offering this picture under a label that does not represent the goods?

■ ■ ■

THE announcement by Mr. Nat Finston in Hollywood of a film musical unit of major rank especially for the service of independent producers is a development in step with the rise of the independent in the evolving production pattern. Mr. Finston, from his experience with the famous Rialto orchestra in the Broadway of yesteryear, as director of music for Publix theatres and in production with Paramount and MGM studios, is especially equipped to assemble talent and create a musical organization previously possible only for the greater studios with large volume of output.

■ ■ ■

PRICE PICKETS

THAT curious manifestation whereby the Joy theatre, the only show in the town of Vernonia, Oregon, has been closed by teen-age pickets demanding a special admission price is getting some sharp attention in the press of the Northwest and careful exhibitor attention all along the Pacific coast. The theatre remained closed this week, because the highly unionized lumbermen of Vernonia would not cross a picket line, of any kind.

The Oregonian, Portland's first paper, editorially quotes the pickets' kid spokesman: " 'We're sort of like a union of the students.' " and remarks that they "evidently cannot see

[*Continued on following page, column* 1]

THIS WEEK IN THE NEWS

Music Hall Queen

GREER GARSON was crowned "Queen of the Music Hall" Wednesday afternoon by G. S. Eyssell, managing director of Music Hall, in New York City's Rockefeller Center. Miss Garson holds the long-run record at the Music Hall, having starred there for 54 weeks since 1940, appearing in seven screen successes and drawing an audience of 8,011,166. She was presented with a specially designed crown made of red and yellow gold and studded with topaz. Miss Garson's latest, "Adventure," in which she costars with Clark Gable, opened at the Music Hall Thursday.

Success

PUBLICLY recognizing for the first time motion pictures as a legitimate field of endeavor, Carroll College, Waukesha, Wis., last Friday conferred the Doctor of Fine Arts degree on Warner Brothers' star, Dennis Morgan. The ceremony took place in the first Presbyterian Church of Waukesha, where the screen star sang to help pay his way through school.

EXHIBITOR units waging fight on municipal admission taxes Page 13

STUDIOS out of jurisdictional frying pan into wages fire Page 14

'TIS so, says CBS, showing color television, refuting RCA Page 17

ON THE MARCH—Red Kann discusses U. S. and British screen Page 18

LEO shows his sales staff how wheels go 'round in New York Page 19

RATHVON heading RKO studio; Depinet chief New York executive Page 20

PATRONS want their pictures fewer, lighter and better, showmen say Page 25

LUBIN, new head of Confidential Reports, reports for work Page 27

ITALIAN Government holding up import licenses on U. S. films Page 33

FRENCH "A" product producers get tax rebate as encouragement Page 33

SERVICE DEPARTMENTS

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Release Chart by Companies Page 2839

Short Subjects Page 2840

Short Subjects Chart Page 2841

The Release Chart Page 2843

PRICE PICKETS

[*Continued from preceding page*]

inconsistency in that. The kids have swallowed union bait. Wages must go up and up, and prices must go down. But that can only be done where there is rank disparity. There is a point where profits cease and employment ceases with it. . . .

"Those who ought to be most concerned about the widening use of union weapons by non-unionists . . . are the union members. If the unorganized public gets angry enough, the unions will get hurt. Someone ought to tell the picketing youngsters at Vernonia that negotiation and a decent respect for the rights of business (if any are left) should precede a show of force."

■ ■ ■

THE trailer for American Brotherhood Week is a concentrated expression of showmanship applied to a cause, produced by David O. Selznick, and presenting an array of able personalities, including Ingrid Bergman, Eddie Cantor, Katharine Hepburn, Van Johnson, Jennifer Jones, Walter Pidgeon, Edward G. Robinson, Jimmy Stewart and Shirley Temple as carriers of a message which is vital to human relations and to the welfare of the nation. The trailer is both an opportunity and a duty for every theatreman.

—Terry Ramsaye

"People's Medium"

MOTION PICTURES can be a tremendously effective instrument for international good will and as such can complement America's foreign policy and help keep world peace, according to Eric A. Johnston, president of the Motion Picture Association of America, in an article in *Look* magazine released this week. "The film," he asserts, "offers a more direct approach to the human mind than the written or spoken word. It is a people's medium. It can cut through differences of language and background customs to what is common to all mankind: hunger for peace, for a better life." And in making motion pictures for our foreign markets we must be aware of that power and use it to its fullest advantage, he states. "In a world shrunk by science," he concludes, "the screen can help teach people to live as neighbors" and "help assure the victory of freedom."

Dissent

From the ranks of the dwindling non-Rank producers came this week a clearly enunciated dissent. Mr. Hal French disagrees with the J. Arthur Rank viewpoint. Mr. Rank, the most prominent factor in British films, controlling almost half the industry, is making pictures with an eye to the world market, especially the American. He says so, and so do his producers. But Mr. French, an Associated British Pictures producer-director, and a New York visitor this week, says the better thing is to make pictures with an eye to reality.

"I think slanting pictures is a bad thing," he says. "If you're going to make pictures of a locale, be honest to it. I think slanting with an eye to the American market is why some British pictures have failed. After all, we in Britain have accepted all your pictures which have honestly portrayed the American scene. Up in our coal territory the miners fail to grasp 75 per cent of the American dialogue, but love the pictures.

"I regret the advice given one constantly in London, that you can't have this scene or that accent, and so on. It's not right, and it doesn't make sense; if you're going to have a cockney, let him speak cockney; if you're going to have a type of American, let him speak that type of American."

UNO Meeting House

IT APPEARS settled that the interim headquarters of the United Nations Organization will be in New York, but it is not at all settled where the thousands of delegates, secretarial workers and file clerks will find rooms to sleep in or auditoriums to meet in in this over-crowded city. One of the suggestions is the Center theatre, housing an ice show—to be defrosted, of course.

MPAA Problems

LABOR RELATIONS between studios and employees is the No. One concern of the Motion Picture Association of America in Hollywood at this time, Byron Price, MPAA vice-president, told the press at a conference in the production center Wednesday. He pointed out that the "evolution of relationships of understanding between employers and employees is the responsibility of the employers, the employees and the public." On changes within the west coast office of MPAA under the new administration, Mr. Price said that both he and Eric A. Johnston, president, felt that Joseph I. Breen, Production Code Administration head, had done "a magnificent job." No changes were expected, he added.

Chinese Influence

RKO's building in Rome shows a definite Chinese motif. Bruno F. Fux, RKO's managing director for Italy, relays this information to the home office in a recent letter: "The RKO building in Rome is just the building a company like RKO can expect to have. The premises were previously occupied by the Manchiukwo legation which, of course, ran away upon the arrival of allied troops in Rome, leaving inside a lot of good furniture and some marvelous Chinese carpets. I am now sitting in a beautiful room with silk tapestry like a Chinese Emperor."

Small Gauge

A "THEATRE within a theatre" has been installed in the mezzanine of the Hawaii Music Hall, on Hollywood Boulevard. Sixteen millimeter features, especially selected for children, will be viewed by the youngsters in the mezzanine, while their parents enjoy more sophisticated fare in the main auditorium. To inaugurate the venture, the Hawaii will show "Jeep-Herders," a Kodachrome Western produced by Planet Pictures. The children's program will be changed in accordance with the adult program. The project will be under the guidance of the Parent-Teachers Association Committee headed by Mrs. Leo B. Hedges, State Motion Picture Chairman.

Improved Eden

THE biggest outdoor location in the history of motion pictures is being designed for Leo McCarey's forthcoming production of "Adam and Eve," starring James Stewart and Ingrid Bergman, who will be the only human actors in the entire Technicolor production. Rainbow Productions, Inc., this week signed a year's lease on the 280-acre M Bar W ranch five miles south of Las Vegas, Nevada, where the massive outdoor set depicting the Garden of Eden will be constructed. It is estimated that three trainloads of tropical and jungle growth will have to be shipped to the location and Mr. McCarey is now negotiating with the Union Pacific Railroad for installation of a special siding.

Offers to UA

CONFIRMATION of reports that Al Lichtman, MGM studio executive, was seeking control of United Artists came Wednesday from Mary Pickford, a UA owner-member. She said in Hollywood that offers had been received within the past two weeks from Mr. Lichtman, and from a bank "and two companies." She added that the offers had not been discussed by the UA directors.

Expense Account

"FOR dentist in New York, $1,600."

This item submitted to the British Treasury by Gabriel Pascal, asking permission to remit the money out of Great Britain, recently became a national incident. Questions were asked in the House of Commons, were directed at Chancellor of the Exchequer Hugh Dalton. They asked, in effect, "how come?" Mr. Dalton admitted the Treasury had sanctioned the transfer. But, he said, the producer of "Caesar and Cleopatra" (cost: $6,000,000) had been warned to be more economical.

Mexico's First

MEXICO CITY'S first drive-in theatre will open soon in Chapultepec Park, the largest local park. The open-air theatre, to be operated by Carlos Amador, is for automobile trade exclusively. Admission will be $1 an automobile, regardless of the number of occupants.

Out of Uniform

DEMOBILIZATION of the armed forces is now complete, as far as Hollywood is concerned. There may be a lot of GI's still in uniform in various parts of the world, but there won't be any in forthcoming films. According to General Casting Corporation, which handles the placement of extra players, during the past month not one single call has been issued for men in uniform, with the exception of letter carriers and police.

PEOPLE

SIDNEY A. MYERS, British Lion Film executive, is in New York for conferences with Herbert J. Yates and other Republic executives.

JANE RUSSELL, star of HOWARD HUGHES' "The Outlaw," has had her trip east postponed indefinitely.

RICHARD GREENE, 20th Century-Fox star, has arrived here from England to appear in "Forever Amber."

LIEUT. JAMES GERARD SCHAEFER, late son of GEORGE J. SCHAEFER, has been awarded the Bronze Star, posthumously, for heroic conduct against the enemy.

SACHA GUITRY, French actor and playwright, is being held in France pending investigation of his conduct under the German occupation.

JEFFERSON I. SELZNICK, son of David O. Selznick, was acclaimed a hero when he entered a burning school building in Weston, Mass.

WILLIAM J. HUTCHINS has assumed management of the Albany and New Haven offices of National Theatre Supply Co.

J. J. MCFODDEN will fill the unexpired term of president vacated by WILLIAM HUMPHRIES of the Motion Picture Associates of Philadelphia.

BEN FIELDNG has taken office in New York as License Commissioner. His office will cover all theatre licensing.

LOUIS J. MENGES, St. Louis theatre owner, has filed for the Democratic nomination for state senator.

RALPH B. AUSTRIAN has been elected president of RKO Television Corp., succeeding FREDERIC ULLMAN, JR.

MAJOR EDMUND GRAINGER, recently discharged from the Army, will return to Republic as a producer.

ARTHUR JARRET has been named deputy chairman and managing director of British Lion Films.

COMM. DOUGLAS FAIRBANKS, JR., has been placed on inactive duty by the Navy Department and will return to the industry as a producer.

COL. MARVIN YOUNG, chief of the entertainment branch of the Special Service Division, has resigned.

SAMUEL BROIDY, Monogram president, was guest of honor Tuesday night at an industry dinner in Boston.

HARRY A. KAPIT has resigned as executive vice-president of the International Theatrical and Television Corp.

VICTOR SAVILLE, MGM director, has returned to Hollywood from England.

JOHN DAVIS, representative of the Rank theatre interests, is scheduled to arrive in Toronto shortly to confer with PAUL L. NATHANSON.

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THIS WEEK the Camera reports:



Koling, Lehker, and Toy

BRITISH INVASION. As J. Arthur Rank's British picture, "The Seventh Veil", swept inland from New York: exhibitors are guests of Universal, distributor of the picture, at a luncheon accompanying the screening at Cincinnati. Clockwise, above, are Col. Arthur Frudenfeld, Maurice White, Nick Shafer, Robert Libson, Mike Spanagel, Peter Rosian, Universal district manager, Willis Vance, Vic Coeffle, F. W. Huss and Ralph Kinsler.



WILLIAM F. CROCKETT, who has been reelected president of the Motion Picture Theatre Owners of Virginia.



Cosmo-Sileo

EFFORTS of the motion picture industry to aid American Brotherhood Week, February 16 through February 24, were praised last week by Governor Harold Stassen, campaign national chairman, shown, right, in New York, with Spyros Skouras, industry campaign committee chairman.



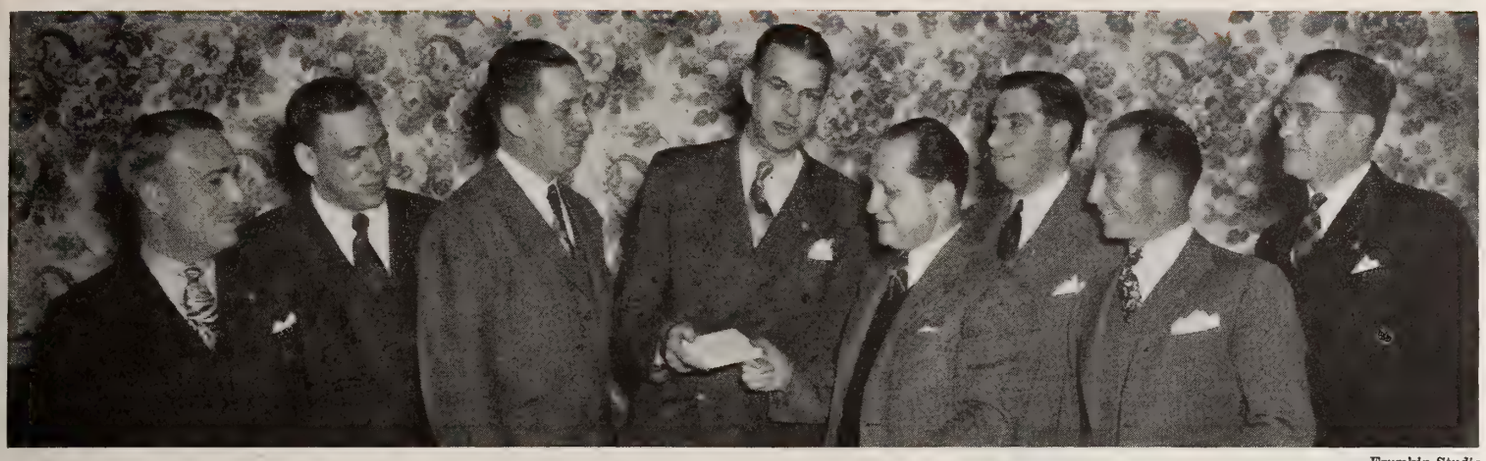
Cosmo-Sileo

SPECIAL EASTERN SALES MEETING, held by Monogram over the weekend, in New York. Plans were made for a national Samuel Broidy testimonial drive, honoring the company's new president. Above, Jack Schlaifer, sales director; Edward Morey, vice-president; Mr. Broidy; Morey Goldstein, general sales manager, and Arthur Greenblatt, eastern sales manager.



Avalon Studios

IN BOSTON, at United Artists' eastern sales meeting: Sam Lefkowitz, New York district manager; Jack Goldhar, eastern sales manager, and Clayton Eastman, northeastern district manager. The meeting was held at the Statler Hotel.



Frumkin Studio

RETURNED FROM THE WARS, members of the Albany Variety Tent, Number Nine, were tendered a dinner there, recently, by the tent and presented with paid-up 1946 membership cards and wallets. In the picture above, left to right, are Dr. Benjamin Volk, Henry Blatner, Dick Connors, Walter T. Brown, Charles A. Smakwitz, chief barker, who presented the gifts, Nate Sodikman, Philip Marshall and Henry Stock. Other veterans, unable to attend the affair, were Hon. Erastus Corning, Sidney Deneau, William Kraemer, William Gaddoni and Raymond Fine.



Colonial Studio

INTERLUDE, at convention time. A pause in the dinner proceedings at the annual convention of the Motion Picture Theatre Owners of Virginia, at Richmond: Morton Thalheimer, president of Neighborhood Theatres, Inc., rests his arm on the shoulder of Governor Tuck; right, Mrs. Tuck; left, Rita Corday, RKO Radio Pictures actress.



RETURNING to Bell & Howell, after three and one-half years in the Army Air Corps, is Robert H. Unseld, advertising manager.



By the Herald

OSCAR LAGER, left, has been elected president of the Motion Picture Bookers' Club in New York. He is with the Charles Moses circuit of Brooklyn and Staten Island.



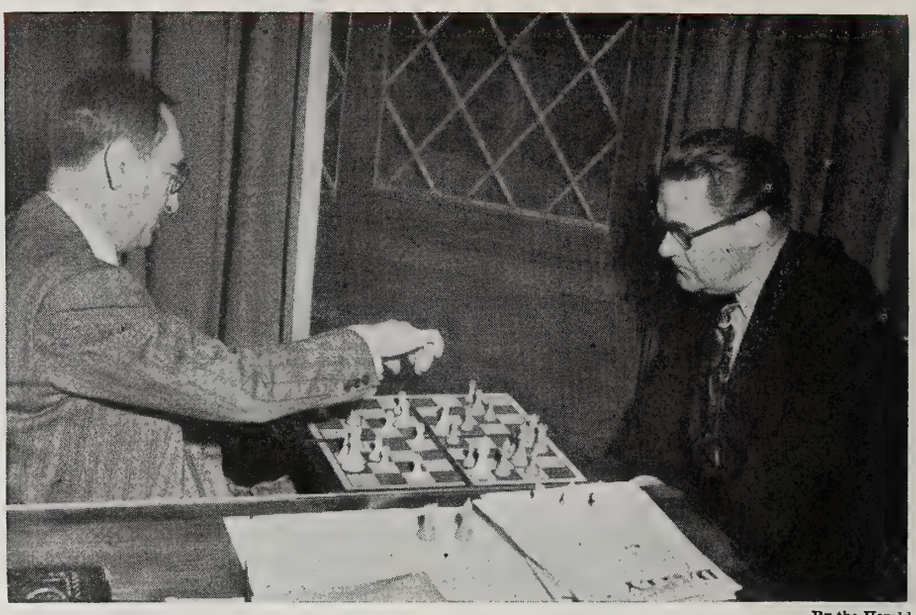
Heinz Weissenstein

CITATION, by the Cinema Lodge, B'nai B'rith, New York, to Helen Hayes, an exponent of racial amity: Alfred Schwalberg, honorary president; S. M. Chartock, producer; Miss Hayes; Charles MacArthur; Albert Senft, president. In rear, Rabbi Ralph Silverstein.



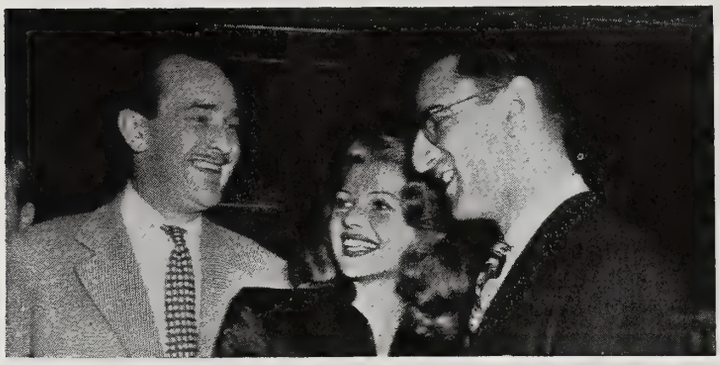
By the Herald

J. CARLOS BAVETTA, manager for Twentieth Century-Fox in Brazil, returns there next week after five weeks in New York. Twenty-three years with the company, Mr. Bavetta has been in Brazil 10 years. He was previously in Europe.



By the Herald

CHESS IS INVADING the province and personnel of gin rummy. The picture above is proof of what may become a terrific trend. It shows A. Montague, Columbia general sales manager, and Gradwell Sears, United Artists vice-president in charge of distribution. The scene is in New York, somewhere. The time is that extended lunch hour. The score was Sears'. Mr. Montague resigned. But there are more games to come.



IN HOLLYWOOD, at the party in the Colony House for Frank Rosenberg, new Columbia studio publicity chief: Lee Bowman, Rita Hayworth and Mr. Rosenberg. Miss Hayworth was hostess to more than 400 correspondents.



Cosmo-Slleo

IN NEW YORK, Guy Madison, right, new Selznick discovery, is greeted by Henry Willson, of Vanguard Films. It was Mr. Madison's first visit.



Reni Newsphoto

IN WASHINGTON, Variety tent retiring chief barker Fred Kogod is presented with a watch at the annual officers' induction luncheon, last week. J. J. Fontaine, new barker, right, does the honors.

VIRGINIA EXHIBITORS LEAD IN FIGHT ON NEW TAXES

Court Action Is Spearhead In Campaign Against Municipal Levies

by WILLIAM G. FORMBY

Virginia exhibitors, aroused over attempts by city legislators to impose municipal admission taxes, have carried their fight to the courts. Their action, taken against the city of Norfolk, is the first of its kind and is being watched by exhibitors in other sections of the country, especially the south and west, who are facing similar taxation threats.

The Norfolk action, now in the State Supreme Court, began when exhibitors of the city filed suit in the Court of Law and Chancery against enforcement of a municipal ordinance imposing a 10 per cent tax on theatre grosses.

Exhibitors to High Court; City Pushes State Bill

The court of first instance ruled in favor of the city and the exhibitors are now appealing that decision. Enforcement of the ordinance is suspended during the litigation but the city is now pushing for passage of an enabling act in the state legislature.

Exhibitors from other sections of the state pledged their support in the fight at the meeing of the state Motion Picture Theatre Owners Association January 31.

Officials of other Virginia cities are known to be watching the outcome, with worried glances at depleted municipal treasuries. They view the enabling measure as a step to increased revenue.

South Carolina is the scene of another movement for city taxes that is causing genuine concern among theatre men there and in neighboring states. It was the main topic on the agenda of the recent convention of the Theatre Owners of North and South Carolina, in Charlotte. The League of Municipalities, an organization of mayors, is actively supporting a bill before the current session of the legislature in South Carolina to empower cities to vote theatre taxes on a local option basis. The state already has a 10 per cent levy on grosses.

Fear Victory One Place May Spread the Rash

The development in South Carolina is viewed as especially serious because of the situation in nearby states. The city of Savannah, in Georgia, has an admission tax. Several municipalities in Florida have imposed similar levies, as have 11 cities in Alabama. The state of Mississippi has a 10 per cent tax on theatre grosses. Success of the city movement in South Carolina might be the signal for a quick spread of such discrimination over all situations in the Southeast, exhibitors believe.

A double problem is posed in Ohio, the capital of which, Columbus, was the scene of the annual convention of the Independent Theatre Owners of Ohio. A movement for city taxation is under way, along with a campaign to increase the three per cent state tax to 10 per cent in its application to theatres. It was written at the larger figure originally, but was reduced shortly after enactment on the representations of exhibitors. The city of Toledo recently imposed a one per cent ticket tax, and other municipalities are considering like measures.

Ohio State Tax Applies Evenly to All Business

In addition, several consumer groups are campaigning in Ohio for repeal of the sales tax. Some exhibitor leaders are fearful that such action would invite either a higher state ticket tax, or lend impetus to the demands by the cities—that it might perhaps do both things. They are cautious, therefore, in expressing their views on the tax structure as it now stands. They now are taxed evenly with all other businesses and industries, and have no complaint of discrimination insofar as the state is concerned.

Exhibitor associations, individually and through the Pacific Coast Conference of Independent Theatre Owners, are engaged in fighting a rash of city tax proposals in California. After almost a year of battle, the proposal by Los Angeles for a three per cent tax was defeated when the City Council rejected the measure by a margin of one vote and directed its taxation and revenue committee to draft a new bill which would spread the burden over all industry and business. The committee is now engaged in that task.

An example of industry action was pointed up when more than 300 theatre owners and representative public figures appeared at a meeting of the city council in Omaha to oppose a measure providing for a 10 per cent gross tax. Their attorney argued that the tax would not only be discriminatory but that it would make Omaha a city without theatres.

The problem of city taxes is not new. It has been a source of concern for many years. But the recent increase in demands has exhibitor leaders worried.

Municipal Burdens Rise In Population Shifts

From 1931 to 1938 the states took care of the unemployment expenses, enacting appropriate revenue laws. Since 1940 there has been only a light demand on such funds, while the tax structures have remained unchanged. Many cities, however, were overburdened with population increases.

In general, the post-war conventions have been little concerned with trade practices that once formed the bulk of the topics. There has been little excitement over clearance, arbitration, block booking, blind selling and other related problems, all matters at issue in the decision pending in the Consent Decree anti-trust case.

Authorization of support for the Theatre Activities Committee of the Motion Picture Industry, which holds its first annual convention April 1 and 2 in St. Louis, was voted by the Virginia meeting. Included was approval of a loan from the organization for temporary financing of TAC. The Virginia association is not affiliated with Allied or MPTOA.

A special committee will be named by William F. Crockett, retained as president, to act as a clearing house for Government and other motion pictures designed to get theatre screen time.

A resolution protested film rental terms. It charged that prices on individual pictures that were higher than the average cost of product were detrimental to exhibition.

Pitts and Bendheim Renamed; Gamble and Wilby Speakers

Other officers reelected were Benjamin T. Pitts, first vice-president; Sam Bendheim, treasurer, and Harold Wood, secretary. Speakers included Ted Gamble, former War Finance Director for the U. S. Treasury; Col. R. T. Barton, association counsel; R. B. Wilby, Atlanta, head of the Wilby-Kincey circuit; Nat Wolf, district manager for Loew's; Leon Bamberger, RKO; A. W. Smith, Jr., 20th-Fox; William Erbb, Paramount; Paul Mooney, National Screen, and Mr. Crockett.

TEMPORARY FINANCING AVAILABLE TO TAC

Approval by the Motion Picture Theatre Owners of Virginia of a loan, of an undisclosed amount, for the temporary financing of the Theatre Activities Committee carried out an understanding reached January 7 in New York at the first meeting of the interim committee. It was then agreed that TAC would be advanced money to keep it going until its first annual convention in St. Louis formalized the association. The sum of $25,000 was suggested to defray expenses of maintaining headquarters in a portion of the space vacated by the War Activities Committee, and for other activity. The committee approved offers for such loans from affiliated circuit and independent exhibitor groups.

STUDIOS OUT OF JURISDICTION FRYING PAN INTO WAGE FIRE

Carpenters Return, but CSU Is Now Demanding 33 Per Cent Increase

Recognizing the authority of the American Federation of Labor's executive committee, Hollywood carpenters who had refused to work on IATSE-built sets returned to work last week.

But this action by no means settled Hollywood's new labor troubles. The carpenters quit quarreling about jurisdictional disputes but the Conference of Studio Unions is now demanding the negotiation of new contracts by February 16, which would give the entire CSU personnel 48-hour take-home pay for 36 hours of work.

The emphasis had shifted from president to pay master.

Exchange Employees to Seek New Contracts

And not only in Hollywood were pay envelopes discussed. Approximately 6,000 IATSE exchange workers, employed by nine film companies in all the exchange centers throughout the United States were expecting wage increases and talks about the matter are expected to begin with the distributors shortly.

The Miami labor peace talks, which concluded last week, ended with William Hutcheson, international president of the Brotherhood of Carpenters, practically defying the AFL executive council.

By last Friday, Mr. Hutcheson had thought the matter over again and his 500 carpenters, following a vote of the membership, returned to work to abide by the AFL directive which gave the IATSE jurisdiction over them. The carpenters previously had refused to trim sets built by IATSE craftsmen, an action serious enough to be considered at Miami by Eric A. Johnston, president of the Motion Picture Association of America, various studio heads, and the AFL executive committee.

Vote to Ask Negotiation Of Wage Demands

With the carpenters safely back at work Friday and voting Sunday morning to stay there, the CSU strategy committee met Sunday afternoon and evening and voted to demand the negotiation of new contracts. The 15 unions represented by the committee sent telegrams to all studios concerning the contracts which, by a reduction of working hours, calls for wage increases of approximately 33 per cent.

There was no mention of another strike threat if new contracts were not offered, but a strike threat is regarded as not only possible but probable.

The CSU telegrams mark the first introduction of the wage issue into the labor agitation which started more than a year ago and which resulted in an eight-month strike.

However, the wage question was not unexpected since practically all consideration of contract negotiations had been postponed while jurisdictional issues were considered.

Herbert Sorrel, CSU president, who returned to Hollywood Sunday from the Miami conferences, was a leading figure in the Sunday meetings.

Support for a six-hour day has been growing in Hollywood for some time. The Screen Actors Guild had such a resolution before it last week, but tabled it.

Deny IATSE Units Would Make Similar Demands

Rumors to the effect that IATSE unions would present similar contract demands, also with a February 16 deadline, were denied by Roy M. Brewer, IATSE international representative, who reported that all IATSE proposals for contracts up for renegotiation had been in the hands of the producers for several months.

Although not directly connected with the Hollywood contract demands, the negotiations of the 6,000 film exchange workers are an allied problem.

Actual wage demands of the IATSE exchange workers have not been fully stated. However, it is believed that the demands will be lumped into one over-all demand.

Negotiations for more than 3,000 "white collar" workers in the "F" locals will be conducted in New York by exchange supervisors of the companies and IATSE representatives headed by Joseph D. Basson. Negotiations for the 3,000 exchange service employees, including shippers, members of "B" locals, will be conducted in the field on a regional basis with different groups of negotiators expected to head each regional meeting.

Wage demands of "F" locals are expected to seek retroactivity to December 1, 1944, while "B" local demands will seek retroactivity to December 1, 1943.

Distributors involved are Loew's, Paramount, RKO, Warner Brothers, Twentieth Century-Fox, Columbia, United Artists, Universal and Republic.

The Screen Office and Professional Employees Guild of the United Office and Professional Workers of America, CIO, has jurisdiction over "white collar" workers in several New York exchanges, while the Screen Office Employees Guild of the AFL Painters has jurisdiction over office workers in Los Angeles exchanges. All others are represented by IATSE.

BRITISH STRIKE THREAT HITS DENHAM STUDIO

Employees of the Denham studio, London, affiliated with the National Association of Theatrical and Kine Employees, have given the studio notice of their intention to strike in one week. Reason for the threat is that four high-salaried clerks have refused to join the union, despite efforts of the Labor Ministry to persuade them to do so. Workers at other studios have threatened to join the walkout if the Denham employees strike. Two top - scale J. Arthur Rank films are currently in production at Denham.

George Arliss Dies in London

George Arliss, for 60 years a star of the British and American stage and screen, died at his home in London, Tuesday night, of a bronchial ailment. He was 77 years old.

After some minor stage successes in England Mr. Arliss came to America in 1901 and met with almost immediate success as an actor of the legitimate stage under the management of David Belasco and Harrison Grey Fiske. In 1920 he entered motion pictures but continued his stage career, and in 1929 established himself as an American cinema star for his portrayal of the leading role in "Disraeli."

In his autobiography, "My Ten Years in the Studio," Mr. Arliss talked of Hollywood and compared its world with the stage, and said, "Harry Warner told me that when he decided to do 'Disraeli' he did not expect it to pay, but he was using me as an expensive bait to hook people into the cinema who had never been there before."

After his success in this picture his subsequent film appearances were in "The Green Goddess," "The Ruling Passion," "Old English," "The Millionaire," "Alexander Hamilton" and many others. But he is probably best remembered for his succession of biographical portrayals in "Voltaire," "The House of Rothschild," "The Iron Duke" and "Cardinal Richelieu." His last film, "Dr. Syn," was made in England in 1937.

Mr. Arliss is survived by his wife, Florence, also of London.

Perjury Charge Dropped

A complaint of perjury preferred in December, 1943, against Andrew J. Roach, motion picture projectionist, in connection with his testimony as a Government witness in the trial of seven men accused of extorting $2,500,000 from film producers, was dismissed January 25 by United States Commissioner Isaac Platt.

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GOOD ENTERTAINM

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LITHO U

'TIS SO, CBS SAYS, SHOWING COLOR VIDEO; 'TAINT: RCA

CBS Sees Demonstration Proving Color Ready Now, Refuting RCA

by MANDEL HERBSTMAN

The much-discussed and long-deferred demonstration of ultra-high frequency color television was held last Friday in New York, by Columbia Broadcasting System before alternate press groups, and the claim made that it could be ready for commercial use "not in 10 years, not five, but next year" if support from the radio industry were strong enough. And thus new wind was added to the black-and-white versus color tempest in television.

At the Radio Corporation of America demonstration in Princeton, N. J., some six weeks ago, in a surprise move, color was shown, following which it was emphasized that it would be at least five years before any satisfactory electronic color system would be suitable for the public.

Sees All Obstacles to Color Use Overcome

Answering the RCA contention specifically, Worthington Miner, manager of the CBS television department, said the demonstration proved that all major obstacles to high frequency color had been overcome and that the system, with proper support, could be made available to the public early in 1947. CBS officials offered as evidence the rapid strides made in television, the fact that all the equipment used in the show was developed and installed since V-J Day.

Motion picture films and slides were used in the demonstration, which was designed to illustrate the educational, commercial and artistic advantages of color. "Live" action shows were promised in May when a pickup unit now being built by Westinghouse will be completed. Mr. Miner declared that it was the belief of CBS that color might "represent the critical factor not only in selling advertisers on television, but . . . in selling television to the public. It may, in short, represent the entire differential between success and failure in this new medium," he said.

Color Good, but No Match For Color on Screen

The transmitter used in the demonstrations is of commercial design and was built and installed by engineers of the Federal Telephone and Radio Corporation, the manufacturing subsidiary of International Telephone and Telegraph Corporation. It operates on a frequency of 490 megacycles with a power equivalent to 20 kilowatts, said to be four times the power of the most powerful station operating in the New York area.

The definition and reception of the color films was of fine quality, notably lacking in the eyestrain produced in the RCA color demonstration, and free from marked blurring and oscillating quality. While the color was unquestionably more vivid and enjoyable than black-and-white, it still didn't rank with color films on the motion picture screen for brilliance, clarity and general effectiveness.

Two types of receivers were employed in the demonstration. One projected an image on a screen 22 inches wide and the other offered a direct view picture 12 inches wide. Signals picked up were said to be as strong as the most powerful black-and-white television now being transmitted in New York and were radiated over the full 360-degree arc of the horizon.

Sees No Need of Awaiting Electronic Perfection

Mechanically rotating discs were used in receiving and transmitting to inject the basic colors of red, green and blue.

At the recent RCA demonstration, it was pointed out by David Sarnoff, president of the company, that no system of transmitting and receiving colors electronically had been developed as yet and that RCA would proceed with black-and-white until such a method was perfected.

Minimizing the viewpoint that color television should wait until it can be accomplished electronically, Mr. Miner branded it a "bugaboo" and said that "we've had less trouble with these wheels in the thousands of hours of operation than with any of the electronic components of the system. That," he added, "isn't meant to belittle electronics."

The demonstration, Mr. Miner said, proved that the "three major objections offered to high frequency television have been overcome." The first, that sufficient power could not be produced in the frequencies above 300 megacycles to transmit a satisfactory image, was refuted by the Federal transmitter. The second, that it was not possible to modulate a 10-megacycle video band, was answered by the fact that during the demonstrations the pictures scanned 525 lines in red, blue and green each, all with a frame speed of 1/20th of a second. The third obstacle overcome was the interference of multi-path reflections, commonly called "ghosts."

Goldmark Says "Ghost" Problem Disposed of

Dr. Peter Goldmark, CBS director of engineering research and development, who aided in the demonstrations, stressed his earlier contention that the problem of "ghosts" was disposed of in the transmission in the high frequencies. As part of the demonstration, Dr. Goldmark, operating a receiving antenna by remote control, picked up broadcast waves as they were reflected from various buildings of the city.

CBS representatives emphasized that color sets should be produced now to assure the public the greatest protection, since sets sold for the present black-and-white channels could not later be adjusted to the higher band. It was pointed out that CBS did not manufacture receivers, but that radio manufacturers, after seeing the demonstrations, would cooperate in the promotion of color television.

Although no definite information could be offered as to the price of the home receivers, a spokesman estimated that they would be about 10 per cent more than black-and-white. RCA at its demonstration unveiled sets that would sell for about $200.

SEE TELEVISION FILMS AS COSTLY AS FOR THEATRES

The making of pictures for television will cost the same as for the nation's theatres, with 35mm preferable to 16mm, Paul Alley, NBC television producer in charge of film programs, said at an American Television Society discussion luncheon in New York, Tuesday. The best features of motion picture production will be incorporated in the production of television shows, he explained, adding that only motion pictures are capable of achieving some effects needed in television. He estimated that present NBC television programing is 40 per cent fiilm, 40 per cent live pickups and 20 per cent production in studios.

Intrastore Television Show Held by Gertz

The first intrastore television demonstration in New York state was conducted Monday by Gertz Department Store, Jamaica, L. I. The show attracted wide interest from thousands of customers who gathered about six receivers situated throughout the store. The shows, which were to continue through Saturday, covered entertainment, merchandising, household-aid demonstrations, etc. This marks the second intrastore television demonstration. Gimbel Brothers, Philadelphia, some months back, presented the first intrastore television broadcast in cooperation with RCA-Victor.

Plan Television Facilities

Stanley Neal, president of Associated Filmakers, New York, has announced that plans for the new $500,000 studio in Yonkers, N. Y., have been extended to include facilities for television production.

ON THE MARCH

ENGLAND AND AMERICA

by RED KANN

ONE of the potentially significant phases of the hands-across-the-sea deal involving Universal, International and J. Arthur Rank is described mysteriously by one of the principals in this language:

"The arrangement is more far-reaching than appears on the surface. In some respects, it may be regarded as an extremely vital link in the whole future of Anglo-American relations."

That, and no more. But the speculation which flows thereafter can be considerable. In fact, a key perhaps rattles around in an elusive lock on page 6 of the illustrated annual report issued by Universal for its fiscal year ending November 3.

"Your company believes the formation of United World Pictures and its arrangements with International Pictures and Universal Pictures represent one of the most important Anglo-American business alliances to be consummated in many years. There will be important advantages to the motion picture industry of both countries," reads one part.

Two paragraphs later, this: "At times there has been criticism in Britain that a disproportionate amount of dollars has been earned by American motion picture companies in Britain in relation to the amount so far earned by British motion picture companies in this country. Without going into the pros and cons of that controversy, it is significant that the new undertaking . . . may afford a realistic opportunity for Britain to acquire a reasonably substantial amount of dollar exchange through the showing of its pictures in this country and in other markets."

These are the kind of days in which realistic opportunity is a matter of prime necessity for England. Her financial position is weak. She is yet to get that much-argued American loan. Insofar as our own international economy is concerned, we much have England for our prime customer. It has been that way always and today it continues to be so. This goes for all sorts of merchandise and, of course, it goes for the merchandise with which this industry is concerned—films.

Despite some recriminations in Parliament, sundry loud cries in Congress and the manner in which fair play washing both shores is muddied in these speeches, the economy of the two nations reaches deep into the roots of both. It will take more than heated politicos to unseat it.

And Then, What?

IF the premise generally outlined here is allowable, what then follows insofar as motion pictures are concerned? For one thing, we believe it follows that, in due time and by performance earned, Britain will establish her position in the domestic market. How large a niche she will carve finally is in the lap of the always unpredictable future, but in any event she will not displace Hollywood nor does Britain expect to do so. The process, moreover, may not come easily and it may prove costly, for the British producer has much to learn in order to internationalize his taste to that degree which indicates wide acceptance by exhibitor and public on this side.

He must borrow, or even better, he must establish by diligent and persistent enterprise, personalities which compare favorably with those provided regularly by Hollywood. Technically, the distance to cover is not so disproportionate, and for the answer why one needs only to turn to many attractions representatively made while England was hard-pressed by war. The technical "know how," consequently, is well in sight.

On our side, we are convinced it makes a great deal of sense to cooperate and to assist with the tools of expert picture-making. This would set up no wholesale menace to Hollywood with its many years of acknowledged leadership. Thus, there need result no serious concern on such a score.

Where the exhibitor is concerned, it is reasonable to ask that he evidence his objectivity by not remaining so rigorously faithful to his fetishes; that he understand there is no such thing as a monopoly on creative enterprise; that good pictures—even fine ones—can originate anywhere.

It is too much to ask that he purchase a British film in the cause of Anglo-American relations; he wouldn't anyway. But it is right to ask that he become flexible enough to view what may be offered no matter what the source and then determine his policy from there out. This is not unreasonable. It is only fair. Against it, argument fails.

Down Memory Lane

THE Motion Picture Alliance for the Preservation of American Ideals which has had treatment in this column for its screamings against Communism in Hollywood with nary an individual mentioned is now ready to attack. So it declares. "Names will be named, backed up by facts" via a fortnightly bulletin, MPA—not to be confused with the other MPA which is the Motion Picture Association—adds. It's been a long, long time.

Meanwhile, the tactic has not altered. Charging the Hollywood strike must be attributed to "Red Fascists," MPA is preparing for war, among other reasons:

"Because, despite the evidence before their eyes, producers as a whole have played ostrich so long that their tails are sunburned." And;

"Because, almost every news story sent out of Hollywood, other than gossip, has a Red tinge and we are the only group who can present the true picture to the American public."

Including stories via Mr. Hearst's International News Service?

Skouras Names Brotherhood Advisory Group

Spyros P. Skouras, national chairman of the motion picture industry committee for American Brotherhood Week, February 16-24, has announced the names of those who will serve on the advisory committee. They are:

Barney Balaban, Nate Blumberg, Samuel Broidy, Jules Brulatour, Harry Cohn, Jack Cohn, Richard Dwight, Reeves Espy, Leopold Friedman, Y. Frank Freeman, William German, Walter Gould, Ed C. Grainger, Francis S. Harmon, Will Hays, Eric Johnston, W. Ray Johnston, Otto Koegel, Abe Lastfogel, Arthur Loew, Louis B. Mayer, W. C. Michel, Charles Moskowitz, Joseph Moskowitz, George Murphy, John O'Connor, Robert Perkins, Charles Prutzman, N. Peter Rathvon, Phil Reisman, Norton V. Richey, George J. Schaefer, Robert Schless, Murray Silverstone, Roberto D. Socas, Leo Spitz, Harry C. Thomas, Major Albert Warner, Harry M. Warner, Edwin L. Weisl, Herbert Yates, Gordon Youngman and Adolph Zukor.

Meanwhile, commendation of the industry for its efforts in the promotion of the drive was expressed by former Governor Harold Stassen of Minnesota, general chairman of the campaign, in a letter to Mr. Skouras.

"The motion picture industry has developed an amazing plan for the American Brotherhood campaign in view of the limited time available," Mr. Stassen wrote.

He also paid tribute to David O. Selznick for his production of the drive's trailer, featuring Ingrid Bergman, Eddie Cantor, Katharine Hepburn, Van Johnson, Edward G. Robinson, Walter Pidgeon, James Stewart and Shirley Temple.

Chicago Censor Passes All December Films

The Chicago police censor board passed all 88 films reviewed during December, Lt. Timothy Lyne, head of the censor bureau reported. Additionally, Universal's "House of Dracula," originally held up by the board, was approved for general release.

Organize "Children's Films"

A new production company, Children's Films, has been formed in New York for the production of special films for children in cooperation with educational and religious foundations, parent-teacher organizations, and the like. Founders include Capt. Raymond Lewis, Esther Speyer, Theodore Yates, Lieut. Norman Dyrenfurth, Mrs. Hedy Dyrenfurth and Harald Dyrenfurth.

To Film Rose Biography

The life of Billy Rose, Broadway showman, will be brought to the screen in Technicolor by Paramount, Henry Ginsberg, studio head, has announced.

Leo Shows His Staff How The Wheels Go 'Round

LOEW'S salesmen and exploiteers left their country-wide posts during the past two months to meet in regional conventions in New York. Divided into four geographical groups, north, south, east and west, the men were week-long guests of host-in-chief William F. Rodgers, Loew's vice-president and general sales manager. Each group met home office representatives of all departments, visited Loew's theatres, the News of the Day, the offices of Donahue and Coe, Loew's advertising agency.



William R. Ferguson, exploitation director, standing, gives a spirited account of the services he offers. On the dais, left to right, are Mr. Rodgers and Edwin W. Aaron, assistant general sales manager.



Oscar A. Doob takes the floor as Loew general theatre executive. Seated, right, in the usual order, are H. M. Richey, sales promotion; Edwin W. Aaron and Mr. Rodgers. Seated, left is E. M. Saunders.



Pins for 10 and 20 years of service are handed out by Mr. Rodgers at a Waldorf banquet. In the receiving line: Clifford Perry, Alex Weissman, Jack Kelly, Mr. Rodgers, David McElhinney.



In the News of the Day film library, left to right: Norman Pyle, John Kelley, Howard Clark, Samuel Wright, J. T. Upton, Charles Stoflet, G. W. Turner, Harold Cohen, V. H. Bridges.



Howard Dietz, Loew's vice-president, standing at dais, answers questions from John Morgan, salesman, standing. Others at first table: Harry Sheeran, Frank Jelenko, Harold Zeltner, Benjamin Bebchick, Phil Bobys. Second table: H. A. Wagner, Dewey Taute.



At Donahue and Coe, Berry Greenberg, William LaSance, Arthur Horn, Morton Katz, John Walsh, Clarence Pippin and Ed Churchill of the ad agency.

Clockwise around the cocktail table right: J. H. Flynn, Arthur Lacks, Alex Nelson, Paul Richrath, J. E. Rosen, Harold Postman, C. F. Deesen.



RATHVON RKO STUDIO HEAD; DEPINET CHIEF IN NEW YORK

Kingsberg, Schwartz, Clark and Dawson Raised in Wide Company Shift

N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, is moving his headquarters to Hollywood and will assume charge of studio activities, Floyd B. Odlum, chairman of the board of the company, announced Wednesday afternoon. At the same time, it was announced Ned E. Depinet, president of RKO Radio Pictures, Inc., who has been in charge of distribution, will be made chief executive in the New York office. The changes were made following the death last Saturday of Charles Koerner, who had been in charge of the studio:

The detailed changes:

MR. RATHVON, president of Radio-Keith-Orpheum, the parent company, will immediately take active and permanent charge of production operations. He will also become president of RKO Radio Pictures, Inc., the producing and distributing subsidiary of which he previously has been chairman of the board.

MR. DEPINET will assume widely increased duties and be chief executive in New York. He will become vice chairman of the board and executive vice president of the parent company.

Mr. Rathvon will remain chairman of the board of RKO Theatres, Inc., but will resign as president of that subsidiary and be succeeded as president by MALCOLM KINGSBERG.

SOL SCHWARTZ will become vice president of RKO Theatres in charge of theatre operations under Mr. Kingsberg.

A. W. DAWSON will become a vice president of RKO Theatres, Inc.

Mr. Kingsberg will resign as treasurer of RKO in order to devote his time wholly to the theatre business. He will be succeeded as treasurer of the parent company by WILLIAM H. CLARK, who will also retain his present position as treasurer of RKO Radio Pictures, Inc.

ROBERT MOCHRIE, general sales manager, will become a vice president of RKO Radio Pictures, Inc.

Mr. Odlum said the announced changes had been approved informally by the various boards of directors involved and the appointments would be formalized as soon as the necessary meetings could be held.

From 1916 to 1922 Mr. Rathvon was special representative in Europe and Asia for various American mining interests, and later was counsel and officer for a number of corporations including the Newmount Mining Corp., Theodore Schulze & Co., Pacific Eastern Corp., Atlas Corp., and others.



N. PETER RATHVON



NED E. DEPINET

From 1937 to 1942 he was president of Rathvon & Co., in New York.

In 1939 Mr. Rathvon was elected chairman of the executive committee and director of RKO, and in June, 1942, was named company president. He was also president and director of the Keith, Albee, Orpheum Corp., B. F. Keith Corp., and chairman of the board of directors, RKO Radio Pictures, Inc., and subsidiaries. During the war Mr. Rathvon was a member of the national committee of the War Activities Committee.

Depinet Began Career In Southern Area

Mr. Depinet entered the motion picture industry in the early 1900's as booker and film salesman for the Imported Film and Supply Company of New Orleans. In 1911 he joined Universal as a division manager and in 1926 became a member of the sales cabinet and manager of the southern territory for First National. In 1932 Mr. Depinet was elected to the board of directors of RKO Radio and RKO Pathe following a merger of the two companies. He was elected president of the RKO Distributing Corp. two years later and in June of 1942 was named president of RKO Radio Pictures.

A graduate of Harvard, Malcolm Kingsberg from 1922 to 1931 was connected with the firms of Goldman Sachs and Company and then joined M. J. Meehan and Company. In 1934, Mr. Kingsberg went with the Keith Albee Orpheum Corp.

Show "Saratoga" March 4

National tradeshowing of "Saratoga Trunk" has been set by Warners for March 4. The film is now in its 12th week for a pre-release run at the Hollywood, New York.

Canada Pioneers Elect Directors And Officers

by W. M. GLADISH
in Toronto

The fifth annual meeting and banquet of the Canadian Picture Pioneers was held at the Royal York Hotel in Toronto, February 1. Leo M. Devaney, general manager of the RKO Distributing Corporation of Canada, presided at the meeting.

He conducted the balloting which elected to the board of directors the following members: Ben Cronk, Oscar Hanson, Mr. Devaney, Morris Stein, Ray Lewis, Clare Appel and Jack Arthur. Officers of the organization are not elected by the general body but will be named by the new board at its first meeting shortly.

At the meeting the Picture Pioneers dealt with the progress of the Clair Hague Memorial Fund, a tribute to the founder and first president of the organization, for use in the assistance to trade veterans needing financial aid. It is reported that the fund has reached $9,000 and proceeds of investments have been sufficient to cover welfare work.

Leo Devaney was reelected president, and other officials were named as follows: Oscar Hanson, vice-president; Ray Lewis, secretary; George Beeston, treasurer, and David Ongley, legal counsel.

Following the meeting a banquet was held at the Royal York, attended by more than 200 persons.

Daring!

Beyond all Daring!!



—to make a sensational success from the story Hollywood insisted could never be screened!



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DOROTHY McGUIRE
GEORGE BRENT
ETHEL BARRYMORE

ral Staircase

KENT SMITH · RHONDA FLEMING
GORDON OLIVER · ELSA LANCHESTER

A DORE SCHARY PRODUCTION

Directed by ROBERT SIODMAK

SCREEN PLAY BY MEL DINELLI · BASED ON THE NOVEL "SOME MUST WATCH" BY ETHEL LINA WHITE



RKO RADIO PICTURES

RKO KEEPS PRE-SELLING FOR YOU

The national magazine advertising campaign on "The Spiral Staircase" consists of full pages in every big national publication available—

SATURDAY EVENING POST
COSMOPOLITAN
RED BOOK
LOOK
LIBERTY
LIFE
McCALL'S
TRUE STORY
WOMAN'S DAY
FAMILY CIRCLE
and the
ENTIRE FAN LIST

—a total circulation of

35,194,059

and

"THE SPIRAL STAIRCASE" also stars as best in the Louella Parsons review in Cosmopolitan; the Thornton Delehanty review in Red Book; the Kay Mulvey review in Woman's Home Companion, and the Jack Moffet review in Esquire — with more on the way all the time!



LITHO.

Patrons Want Their Pictures Fewer, Better and Lighter, Say Showmen

THE play's the thing, in the opinion of many exhibitors, who have found, they say, that a top star will not of himself make for a successful run unless the material with which he has to work has appeal. A cross-section of the nation's showmen express themselves to the *Herald* with accustomed vigor on divers problems affecting their operations, from percentage arrangements, about which they are something less than enthusiastic, to the necessity of more and better shorts to enable them to maintain a policy of briefer and more interesting programs, with more profitable turnover. The desire of the general run of patronage is for comedy and musical films, with plenty of outdoor action, say the exhibitors, and they speak in terms of the box office dollar or lack of it. Their comments are brief, but pointed, thus:

Can't appreciate distributors asking percentage on reissues.—*Cedar City, Utah.*

Serials should be made for children that are not cut-throat affairs. Children are coming *younger* and enjoy less murderous entertainment.—*St. Paul, Minn.*

Let us have more escape pictures. The public is asking for more musicals, outdoor action pictures, plenty of comedies and good who-done-it mysteries. In two or three years the war pictures will be box office, but not now. I am for what the public wants and they yell escape. —*Warren L. Faust, Fox Theatre, Phoenix, Ariz.*

Most good pictures are too long. 90 minutes should be the maximum. Too many musicals without story. More color pictures. —*A. J. Klokkevold, Crystal Theatre, Salinas, Calif.*

People are tired of war pictures.—*Los Angeles.*

Let's throw the lawyers and the trick contracts out of this industry and get back into show business!—*Dexter, Maine.*

Have the Manager's Round Table Section hole punched same as the Product Digest for use in a binder, for those hard-working exploitation minded theatre managers.—*Tom Schmidt, Liberty Theatre, Beaumont, Texas.*

Hollywood should start to cut down on some of the off-color "cracks" that have been appearing more often in the past few years before some outside source starts to fight this.—*South Orange, N. J.*

After 35 years in this business why can't we have action pictures, as of old? Have the modern actors gone too high-toned or overpaid to give us the entertainment as of yesteryear? More entertainment and less grandstand play will pay off at the box office.—*Racine, Wis.*

Pictures of late have no originality. Hollywood seems content to stay in the same rut, and let the exhibitor apologize to his patrons for the poor pictures that had buildups which led the public to believe they were going to see the best picture ever made. If Hollywood makes pictures they are ashamed to advertise truthfully, why should we be expected to run them.—*Jersey City, N. J.*

The short subjects can't be classified as moneymakers, but are definitely a big asset to a good feature program. Serials are losing ground in this territory. Believe they are a thing of the past, along with crystal sets.—*T. K. Kraft, Fond Du Lac Theatre, Fond De Lac, Wis.*

Mr. and Mrs. John Q. Public have had their tummies full of war pictures and it is about time our "brass hats" of the industry get hep and shelve all the war stuff. Give 'em nice musicals, with lots of color and glamor, add some spice with comedy and sock stuff, and you wind up with box office. A good mystery goes along towards boosting attendance and sending customers away satisfied.

Another thing, Hollywood could cut some of these long pictures down to a minimum and still get a good attraction rolled into 90 minutes of celluloid. Why these 154-minute super colossal productions that become "super-colouzal" and don't give the small exhibitor any turnover in patronage. Even 100 or 105 minutes is suggested towards a reasonable length for a picture. How about more shorts of the "names" with a solid act or two sandwiched-in for added entertainment. Patrons also like a good community sing at my theatre. Give the public good pictures and you don't have to knock yourself out with merchant giveaways and other deals.—*Sid Dickler, Belmar Theatre, Pittsburgh.*

We can use many more two-reel musicals in Technicolor.—*Paris, Texas.*

The motion picture should have more song and dance routines, based on the old vaudeville days, when trouping was hard but romantic and adventurous. Gene Kelly is tops in this type picture, and should appear more in same. I have found Kelly excellent in all types of pictures, but he is above reproach in vaudeville style pictures.—*W. B. Floyd, Jr., La Grange Theatre, La Grange, Ga.*

The audiences seem to enjoy musicals and comedies most. And a little more of the latter, especially, would probably help the box office.—*Captill Theatre, Springfield, Mass.*

Limit feature length to 85 to 100 minutes. —*Monroe, N. C.*

In booking return engagements, the companies should send out prints that are in playable condition, not chopped to pieces.—*Farmingdale, N. Y.*

Too many of the feature productions are too long, and could be shortened to at least 90 to 95 minutes. After all, I believe show business was built on variety.—*Conneaut, Ohio.*

I believe more and more that it is the quality of the picture which counts, not so much the stars. The same stars who lead the popularity lists one season can be out the next season if their vehicles should deteriorate.—*New York, N. Y.*

The field is bigger than ever for: 1. Streamliners—40-50 minutes companionate features. 2. Featurettes—20-30 minutes.—*Endicott, N. Y.*

Hollywood should pull all the "B" war pictures off the market at once. They are definitely depressing business for the subsequents. Too many shorts of very little general interest are made. The producers could learn from their own bookers just what the average exhibitor wants.—*Kansas City, Mo.*

We are getting more and more criticism from our patrons on lack of short subjects, which is due to lengthy running time of features. We can do without the extra 20 to 30 minutes of these long, draggy features so we can balance our programs for better entertainment values.—*La Crosse, Wis.*

I would like to hear a good singer in pictures again. How well I remember "The Great Waltz." Also Lawrence Tibbett in "The New Moon." Use more actors, less kids. Find a good "Irish tenor" and produce "Ragged Robin" in Technicolor.—*B. C. Fletcher, New Main Theatre, Lafayette, Ind.*

Many of the good features are often too long, and do not allow sufficient short subjects, which are much appreciated these days. The time is ripe when we should include some good shorts to round out a good program. Double features should be tabooed for benefit of the industry. The writer has never played a double bill in 36 years in the business. —*Walter P. Wilson, Capitol Theatre, Edmonton, Alberta.*

Our pet peeve today is the fact that producers think that every other picture story and title must contain something about New York, Hollywood or Brooklyn or vaudeville hams or back stage. What we need today

(Continued on following page)

"I am for what public wants—escape"

(*Continued from preceding page*)
are more real, honest down-to-earth pictures of simple human beings and less emphasis on the unwholesome and artificial side of big town super society. Producers should stop aping one another. It seems when one producer hits upon a theme that rings the bell we have a cycle of the same type of pictures from all companies. Instead of copying wouldn't it be more sensible to try for a hit as good with a different idea? We are just small town showmen, but know more what our patrons like and dislike than most big town showmen who seldom see their patrons and yet more or less control the trend in Hollywood.—*Washington, Ind.*

Abolish double features and Consent Decree. Do away with war pictures. Too many percentage pictures rated "A" that should be flat. Unreasonable program pictures in high upper brackets. Keep scenes of drinking, crime, undressing, taking baths, etc., out of pictures. This is our pet peeve. Make clean and fine pictures and people will come to see them. We do not want to live in the pomp and style of Hollywood, but we must exist, so let us unify before the Government makes a sorry mess of our industry.—*Conway, N. H.*

The time is at hand when more series could be produced, such as "The Hardy Family," etc. The "Maisie" series is all right, but more of the "family type" as good entertainment for the whole family are needed.—*New York, N. Y.*

Let's put an end to the sadistic pictures flooding the film market. They are poison to the small-town situations. Or give us a chance to *eliminate* such poison! — *C. M. Hulbert, Cornell, Wis.*

Good reissues such as "Northwest Mounted Police" and "Call of the Wild" make exhibitors money and help offset high film rentals. More Western pictures are needed for "B" houses. Many exhibitors are showing too long a program. All war pictures are losing public interest.—*Bloomington, Ind.*

I can't understand why all film companies do not follow up their national magazine advertising campaigns with decent press book ads. Great care is taken in writing magazine ads and when it comes to the press book they are thrown together. Why not use the same layouts and copy?—*Nashville, Ind.*

This year, as never before, stars did not mean so much. Most of our outstanding picture grosses came with pictures with comparative *unknowns*. New personalities have emerged which has had a beneficial effect on the business. It has supplied a freshness that was badly needed.—*Atlantic, Iowa.*

We like short features—a two-hour complete show is our best bet. Your Product Digest is a real help.—*S. R. Mantle, Manager, Royal Theatre, Guelph, Ontario.*

The producers should give us more big outdoor action pictures in color. We are glad to see the trend starting in this direction, as the 1945-46 lineup shows several companies announcing that they will make big outdoor pictures in Technicolor. The success of the "Flicka" and "Lassie" stories has opened the producers' eyes to what the exhibitors have been trying to tell them for some time.—*Clarence Golder, Civic Center Theatre, Great Falls, Mont.*

Why do five of the major companies make an issue out of the use of local checkers in small villages, when the combined mileage expense for the whole of the United States for out-of-town checkers wouldn't make a noticeable dent in the super-colossal salary of one big-shot executive? Are small-town exhibitors customers or competitors of the five companies?—*Willow Springs, Mo.*

Top-picture percentages for small towns should be graduated: 25 per cent of the first $100, 30 per cent of the next $25, 35 per cent of the next $25, 40 per cent of the next $50 and 50 per cent of everything over $200. Grabbing 50 per cent straight through is certainly unfair to the small towns. If the present top percentage prices prevail there should be a larger optional elimination privilege in each block. Regarding types of pictures, we could sure use more animal stories, good clean comedies, super Westerns, plus bushels of sweet corn, such as "The National Barn Dance."—*H. B. L., Terry, Mont.*

The most lovable pictures of the year were the family pictures and the animal pictures. These pictures are moneymakers and shouldn't be overlooked. Any picture that appeals to every class of people and has good acting will draw the whole family in.—*Nocona, Texas.*

Stars don't mean everything today. Well-read stories and books seem to be most important.—*Sausalito, Calif.*

I have voted for the players who impress me as sincerely being the characters they are playing — no affectation — no put on — or strutting before the camera. So many of the so-called stars do this and it takes all enjoyment from the picture.—*Mrs. Gracia Adelman, Lyric Theatre, Mobile, Ala.*

People want oddities. The crazier the better. Historic values mean nothing. Nonsense takes top priority as far as shorts are concerned.—*Lake Lenore Theatre, Sask., Canada.*

I think that all Independent theatres should form an association, or union in each state, and have a national organization, with members from each state union to protect themselves from the evils of the producers and distributors forever demanding more and more money for their pictures, where such isn't warranted.

Such a union if properly organized and managed could do the independents more good than anything else. Classify each theatre according to past receipts and make a fair price for each independent to pay the distributors for each class of product, and let each independent stick to the union or organization abiding by the classification as set up, and let the union handle with the distributors, as to what each member theatre would pay for product.

More could be realized in this manner than with all your so-called fair trade practices, consent decrees, etc. As an independent we cannot fight the big boys, but as an organized bunch of theatres we could make them listen to us.—*J. N. Wells, Wells Theatre, Kingsland, Ga.*

We find the stars are no better than the material they are given to work with. A good star doesn't mean anything at the box office if he or she happens to be cast in a poor story or a badly directed picture. Pictures made in color, regardless of star names, have better drawing power than black and white.—*Willets, Calif.*

Alleviate the print situation for rural houses. When a picture is bought for extended time on a percentage deal, heaven and hell will be moved to get one a print, but quick. On flat deals you get it, maybe—or when the subsequent runs in the large city adjacent to your theatre have worn the films to junk.—*Walter Carroll Hall, Lyric Theatre, Gaithersburg, Md.*

No honest exhibitor argues with any company on terms for "top AA" pictures, but something must be done to stop distributors insisting on grabbing off increased rentals and percentages on cheap "B" pictures and cheaply produced "A" pictures with exploitation possibilities, which give the public who view them a "let down" and leave the exhibitor to face the "squawks" and remit excessive earnings to the company exploiting the picture. The honeymoon should be over, now that the war is over, and we are again emerging back into Show Business.—*Pratt Bros., Washington, Iowa.*

Since the close of war we have found a sharp trend away from anything in film fare even remotely connected with the war. We believe musicals would be highly acceptable and sophisticated comedies of the type of "Christmas in Connecticut," which topped anything played by our theatre during 1945. —*Richard G. Moffett, St. Johns Theatre, Jacksonville, Fla.*

Cartoons were a wonderful piece of entertainment for children, but now some companies are running sex stuff into them and if this is continued at the pace it is increasing it won't be long until the parents will not want their children to see a cartoon.—*Momence Theatre, Chicago.*

Will be glad when we get away from war pictures and get more musical comedies and pictures based on some of the good books.—*F. J. Pooney, Fox Theatre, East Toronto, Ontario.*

MGM Plans More Live Action and Animation Shots

As a result of the favorable reception of the Gene Kelly modern dance sequence in "Anchors Aweigh," the combination of live action and animation will be employed more often by MGM, Fred C. Quimby, general manager of the company's shorts production, said in New York last Thursday.



Fred C. Quimby

Three or four short subjects and features in Technicolor will include the process annually. A two-reel subject now is in work and a 50-minute feature starring Margaret O'Brien is scheduled, Mr. Quimby said. The combination job represents about five times the amount of work in making a regular cartoon feature, he said, recalling that the "Anchors Aweigh" sequence, which was a rush assignment, had the cartoon crews working night and day for three months.

Mr. Quimby also pointed out that shorts production is handicapped by curtailed laboratory processing of all prints. The company has delivered 32 of the 58 subjects on its current season's schedule and 36 subjects are ready for printing now, he said.

Red Kann, vice-president of Quigley Publications, presented Mr. Quimby a plaque in recognition of his Color Cartoon series which was voted among the ten best shorts money makers by exhibitors in the annual MOTION PICTURE HERALD poll for *Fame*.

Warners' "Hitler Lives?" Gets Page One Story

Warners' two-reel subject, "Hitler Lives?" was used as the basis for a front-page feature in The Boston *Herald,* which tied in with the recent U. S. Army poll in which G.I.'s expressed themselves on the Hitler regime. Written by Bill Cunningham, the story was also syndicated in 65 other papers. In a wire sent Tuesday by Charles Skouras, president of National Theatres, to Jack L. Warner, executive producer for Warner Bros., he said in part: "We shall play this picture in every theatre we have, and in future years it should be a mandatory part of every Peace Day celebration."

"Tars" Opens Feb. 14

Columbia's new musical, "Tars and Spars," starring Alfred Drake, Janet Blair and Marc Platt, will have its New York premiere at Loew's State February 14. The film introduces Alfred Drake, singing star of "Oklahoma," to the screen.

LUBIN, CONFIDENTIAL REPORTS' NEW PRESIDENT, REPORTS FOR WORK



By the Herald

AT THE LUNCHEON, at which Dr. Lubin was introduced: Jack Levin, general manager of Confidential Reports, Inc.; John J. O'Connor, Universal vice-president, and retiring president of Confidential Reports; Dr. Lubin, its new president; John M. Whitaker, vice-president of RKO.

Dr. Isador Lubin, economist, statistician, and administrator, was welcomed to the industry by its representatives and the trade press at a luncheon given him Tuesday at the Sherry Netherland Hotel, New York, by his new employer, Confidential Reports, Inc. The organization has elected Mr. Lubin president. John J. O'Connor, of Universal, its retiring president, introduced Mr. Lubin to writers of the trade press and executives of the major companies which use Confidential Reports as their checking agent on percentage pictures.

Mr. Lubin expressed pleasure at his new association with an industry of which he has been an admirer because of its status as an institution; and he remarked that in his mind it is significant that the "movies" have never been a luxury. Not like other developments originally for a wealthy few, it was always "for the masses," he observed, adding that, "next to the newspaper it is the only thing of its kind in the world."

In the amusement field alone, the industry is significant because it gave the masses entertainment at "terribly low cost" especially in the United States, Mr. Lubin said, noting that in other parts of the world, even the films are a luxury.

Mr. Lubin likened the industry in its business ramifications to general business, in which the success of the retailer is vital to the manufacturer. The exhibitor is the retailer, the distributors depend upon him.

"As I see my job," he added, "it is to try to contribute to better relations between the retailer and distributor in this industry."

Mr. Lubin was adviser to the late President Franklin D. Roosevelt. He was a member of the Allied Reparations Commission, and during the war chief of the Munitions Assignment Board of the combined Chiefs of Staff. Recently, he had been Commissioner of Labor Statistics in the Department of Labor.

Telegrams of commendation were read by Mr. O'Connor. They were from Frank Comerford Walker, Bernard Baruch, Herbert Bayard Swope, and Eric Johnston.

Executives present included C. J. Scollard, Jack Levin, Harry Buckley, Peter Levathes, Tom Connors, Robert Mochrie, Joseph Unger, John M. Whitaker, Al Willkie, Charles Reagan and Claude Lee.

Delay Schine Hearings Until February 25

Hearings on the motion of the Schine Chain Theatres to modify Federal Judge John Knight's decision in the U. S. District Court in Buffalo in the anti-trust suit brought by the Government, scheduled to be heard last week, were postponed to February 25 because of the illness of Willard S. McKay, chief Schine counsel. The motion originally was scheduled to be heard December 10.

The contention of the Government that Schine and affiliates maintained an unlawful combination and monopoly of theatre operations, in violation of the Sherman Act, was upheld October 8 by Judge Knight. Judge Knight directed that a decree be issued requiring that the defendants "be dissolved in their ownership and control so that fair competition between them and other theatres may be restored and hereafter be maintained."

The Schine counsel, in their motion, attacked the court's findings of fact and asked that they be amended. Robert L. Wright, Government counsel, will oppose the move.

A RECORD OF SERVICE

A total of 56,037 free appearances by personalities of the entertainment field and 13,555 playing days in overseas tours.

This was part of the record established by the Hollywood Victory Committee during its four years and 21 days of operation during the war.

Born three days after Pearl Harbor to provide entertainment for the armed forces and to aid Bond drives and other wartime programs, the Committee, conceived and operated with the cooperation of executives, artists and personnel of the motion picture industry and allied entertainment fields, this week made public its final report. The group was disbanded December 31, 1945.

The Committee compiled this record:

56,037 free appearances by 4,147 personalities in 7,700 events.
13,555 playing days by 176 personalities on 122 overseas tours.
5,947 playing days by 407 personalities on 406 hospital and camp tours.
2,056 one-night stands by variety troupes playing west coast installations.
214 personalities on War Bond tours.
264 personalities on War Bond broadcasts and radio transcriptions.
2,428 entertainment transcriptions for overseas transmission by Armed Forces Radio Service.
38 film shorts made with top stars.
390 broadcasts and transcriptions for war relief and charity.
561 personal appearances for war relief and charity.
50 personalities on Canadian War Bond tours.
34 personalities on transcribed radio programs for Canadian War Bond drives.
19 personalities in film shorts contributed to Canadian War Bond drives.

Final Paramount Regional Held

The industry now consists of four distinct divisions, production, distribution, exhibition and advertising - publicity - exploitation, Charles M. Reagan, Paramount's vice-president and distribution chief, said at the fourth and final regional sales meeting at the Hotel Pierre in New York last Saturday.

Citing the achievements of Paramount and the sales department in 1945, Mr. Reagan pointed to the necessity for creating a fourth sales division to implement closer liaison between the home office, field forces and exhibitors; the establishment of a customer-relations department to create more personal relationship with the company's accounts, and the results of sales consummated during the company's One-Third-of-a-Century Drive.

Curtis Mitchell, director of advertising and publicity, summarized the gigantic job of disseminating information to the peoples of the world now being done by motion pictures.

At the meeting Mr. Reagan also announced the promotion of Clyde Goodson, to branch manager in New Orleans; Gordon Bradley, to sales manager of the Atlanta exchange, and Bert Turgeon, to office manager in Atlanta.

MGM Sales Managers To Hold Meetings

MGM's five sales managers will hold two-day meetings next week with branch and district managers under their supervision. Four will hold their meetings February 11 and 12. These are E. K. O'Shea, eastern, at the Hotel Astor, New York; Rudy Berger, southern, in Atlanta; John J. Maloney, central, in Cleveland; John J. Flynn, midwest, in Chicago. George A. Hickey, west coast, will hold his session at San Francisco February 13 and 14.

UA to Offer One Every 2 Weeks

Predicting a wave of prosperity for the motion picture industry for the next five years, J. J. Unger, general sales manager of United Artists, in an address last Friday at the final session of the eastern regional meeting at the Hotel Statler in Boston, announced plans for releasing one picture every two weeks during 1946.

Mr. Unger advocated the schooling and training of young men for future executive posts in the company's sales organization.

Branch managers, salesmen and bookers from the Boston, New Haven, Washington, Philadelphia, New York and Buffalo exchanges attended the meeting, conducted by Jack Goldhar, eastern sales manager.

At the same time regional sales meetings were concluded in St. Louis and Los Angeles. At the midwest meeting, C. W. Allen, district manager, conducted a sales session for the Omaha, Kansas City and St. Louis branches at the Park Plaza Hotel, while W. E. Callaway, district manager in charge of the Seattle, Salt Lake City, Denver, San Francisco and Los Angeles exchanges, presided at the west coast branch managers' meeting at the Hollywood Roosevelt Hotel in Los Angeles.

20th-Fox Has 21 1946 Features Now Completed

Twenty-one of Twentieth Century-Fox's 1946 features have been completed, many of them already sent to New York, according to Darryl F. Zanuck, executive vice-president in charge of production. Eleven others are expected to be completed by July.

Almost a third of these 32 pictures on the 1945-46 schedule are based on published book properties.

Thirty-two additional properties are in preparation for filming later this winter, and following, for 1946-47 release. Most of these pictures will be adaptations of novels, Broadway successes or stories designed to be musicals.

An increasing number of novels are being used by 20th-Fox as the basis for motion pictures. The company reported that screenplays already had been written from 48 popular books, 13 of which are scheduled for release this year. This total of 13 does not include additional films, like "Black Beauty," made by independent producers and released through 20th-Fox.

Appeal Modification Hits Tactics of Attorneys

In a decision handed down last Thursday, the appeal board of the American Arbitration Association modified the New York arbitrator's award in the complaint of the East Islip Theatre, Inc., of that Long Island town. In doing so, the three-man appellate body scored attorneys of the complainant and of Associated Playhouses, Inc., intervenors.

"This confused and over-extended record is filled with irrelevant technicalities and disputes between counsel for complainant and intervenor, accompanied by a multitude of pointless exhibits," the board said. "These tactics have resulted in an extraordinary and unwarranted delay in the proceeding before the arbitrator and have made doubly difficult his work and that of this board in ascertaining the facts."

The arbitrator's decision abolishing clearance of the Amityville, Smithtown and Sayville theatres over the East Islip was sustained, as was the Bayshore clearance of 21 days, and the Babylon clearance of seven days. The 21 days granted the Regent in Bayshore over East Islip, however, were reduced to 14 days.

Rodgers Announces Second MGM "On to Rio" Contest

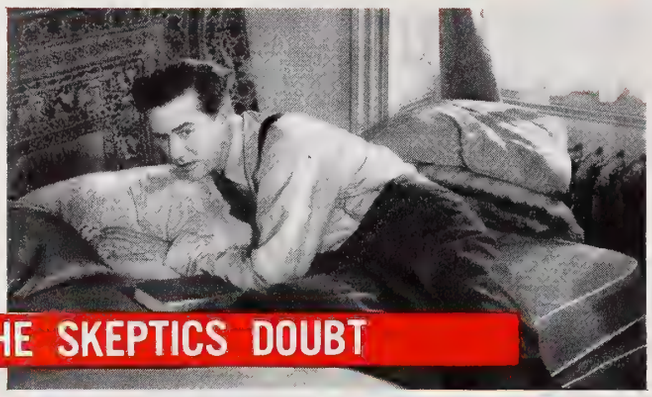
A second "On to Rio" competition has been inaugurated by MGM and will close about September 1. William F. Rodgers, vice-president and general sales manager, announced this week. The contest is open to all salesmen, branch and district managers.

From a Question mark to a National Institution

IN 7 HISTORIC WEEKS!



Paramount's The Lost W



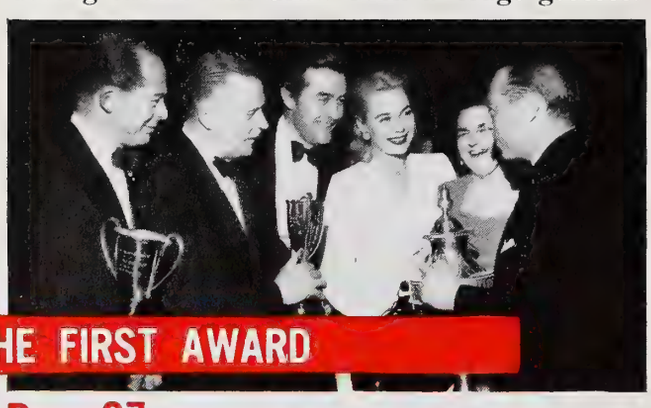
THE SKEPTICS DOUBT

Nov. 28 – On eve of World Premiere the entire industry has its fingers crossed as to "Weekend's" box-office fate. Trade skeptics while praising picture's high quality wonder if daring theme will draw even average grosses.



THE PREMIERE CLICKS

Nov. 30 – Opening day figures on west coast premiere show "Weekend" has stumped the experts by topping even "Going My Way" for new all-time record at the Hollywood Paramount!



THE FIRST AWARD

Dec. 27 – Redbook Magazine announces its Annual Award for year's outstanding contribution to screen art will go to "The Lost Weekend".



UNPRECEDENTED PRAISE

Jan. 2 – "Weekend" wins N. Y. Film Critics' Annual Vote for Best Picture, Performance, Direction as flood of tributes from nation's press and radio grows to overwhelming proportions.



SMALL TOWNS BIG TOO

Jan. 14 – But what about the small towns? First reports from spots like Jackson and Wellston, Ohio, silence the last Doubting Thomases with new all-time house records ranging to 42% over "Going My Way"!



HOLDS OVER AND OVER

Jan. 15 "Weekend" holds over in every situation with many houses planning longest extra playing-time on record.

eekend

Writes The Industry's Most Phenomenal Cinderella Success Story!



NEW YORK DITTO

Dec. 1 - N. Y. premiere pulls second highest gross in 27-year history of the Rivoli as critics cut loose with greatest praise barrage in history.



! SECOND WEEK BUILDS

Dec. 10 - "Lost Weekend" moves out ahead of Rivoli's previous record holder in first 2 days of second week and actually tops its own first weekend figures though holiday slump hits rest of Broadway.



FIRST KEYS MATCH PREMES

Jan. 8-11 - First engagements since two coast premieres prove "Weekend" just as strong outside film capitals, with key city figures everywhere topping Paramount's recent highest grossers by as much as 40%.



! 6th WEEK TOPS FIRST

Jan. 12 - N. Y. Rivoli weekly report shows 6th week topped the first and surpassed any previous week, including openings and holidays, in the theatre's history.



EVERY DATE A HIT

Jan. 16 - Added openings bring total engagements to 30 and reports from all indicate unanimous success from coast to coast in every territory.



! AN ALL-TIME GREAT!

Jan. 17 - At the end of 7 weeks since World Premiere the picture that opened as an unknown quantity has proved itself the sensation of the industry and one of the greatest money-makers of all time!



WE'LL LOOK ANY MAN IN THE EYE
AND MAKE THIS STATEMENT—

"There has never been any company (NOT EVEN PARAMOUNT) that has ever had such an amazing hit as

The Lost Weekend"

Starring

Ray Milland · Jane Wyman

with Phillip Terry · Howard da Silva
Doris Dowling · Frank Faylen

Produced by CHARLES BRACKETT

Directed by BILLY WILDER

Screen Play by Charles Brackett and Billy Wilder
From the Novel by Charles Jackson

Italy Holding Up Import Licenses For U. S. Films

More than 100 cases of films, most of which are American, have piled up in Italian custom houses because the Government up to now has not granted import licenses.

The only foreign films currently distributed in Italy are those formerly handled by the Army Psychological Warfare Branch Film Section and a few others which were imported before the war.

The Italian public, according to reports reaching New York, has grown tired of the reissues of old Italian films and the PWB releases which, for the most part, are not dubbed into Italian but have only subtitles.

American film companies had expected that the repeal of the Fascist film legislation last November after months of negotiation would open the market. The contrary has been the case. The Italian Ministry of Industry and Commerce has nullified the repeal of the legislation by keeping American and other foreign films out of the country.

Italian industry and Government authorities have been closely following film negotiations in France. Some observers in Rome predict that the solution to the Italian difficulty may follow the pattern set in France. There is strong pressure in Italy now for a film quota assigning to each foreign country a fixed number of pictures to be imported during any one year. As and when foreign films are admitted to Italy, freely or under a quota, it is expected that funds still will be blocked until Italy's financial position is improved.

American film company branches in Italy have been asked to join the association of producers and distributors, and also the trade group of the Italian exhibitors.

United Newsreel Approved By Justice Department

The industry-sponsored United Newsreel, for foreign distribution, has been approved. Tom C. Clark, U. S. Attorney General, has reported to the State Department that the agreement appears to contain nothing contrary to anti-trust statutes. The way is now clear for production of the newsreels, which will be distributed through State Department channels in those foreign countries where the companies cannot now operate commercially.

Remington-Rand Seeks Ansco Film Assets

Remington-Rand, Inc., is seeking to purchase the assets of Ansco Film Corporation, which is now under the control of the Alien Property Custodian's office. Anco is a division of General Analine & Film Corporation, control of which formerly rested with the German chemical trust of I. G. Farbenindustrie.

RUSSIA'S STUDIOS PLAN 50 FEATURES THIS YEAR

In addition to several films ready for release, the Russian Art Council of the Cinematography Committee has approved 50 additional scripts for production in 1946, according to the latest issue of the Soviet Embassy's Information Bulletin. Attention this year will be concentrated on developing colored and stereoscopic cinematography, the report says. Meanwhile, Nicholas Napoli, president of Artkino Pictures, Inc., New York, is in Moscow arranging deals with Soviet producers for distribution in the United States.

Dutch Officials Deny Barriers

Washington Bureau

The industry now has the Dutch Government's promise that there are no barriers against the entry of U. S. films into the country. Dutch officials have further stated that the Bioscoop Bond, which has been accused of destroying the American industry in Holland, has been given no control over imports or the allocation of funds for them.

This information, coming after months of upheaval, was relayed to the State Department in a report from Ambassador Stanley K. Hornbeck at the Hague.

The Hornbeck report said that Netherlands officials had explained that the Bond had been charged only with the handling of certain administrative procedures and that no reason existed now for any interruption of American trade in motion pictures.

Only a little over a week ago it was claimed that many reasons existed not only for interruption of American trade but for virtual freezing of American trade.

Fayette W. Allport, European representative of the Motion Picture Association of America, said recently that minority interests, meaning, evidently, the Bond, had "dictatorial authority" over the whole industry. The Bond's action in banning American films was protested by the State Department on the ground that a Governmental responsibility, such as the matter of imports, should not be delegated to private groups.

Floyd Henry Sees Greater Possibilities in Orient

China and the Orient will be a tremendous market for Hollywood films when conditions become stabilized, Floyd C. Henry, Paramount's new district manager for China, Japan, the Philippines and Indo-China, said as he left New York to take his new post last week. Paramount is selecting outstanding product of the last four years for shipment to these points.

French "A" Films Get Tax Rebate Encouragement

by MAURICE BESSY and ROBERT REGAMEY
in Paris

To encourage French production it has been announced that all French films classified as "A" in quality will receive a tax rebate, based on the theatre gross, of from about eight to 12 per cent. The Conseil Superieur du Cinema, composed of Government officials and members of the industry, will judge the films.

After the "A" films have been exploited commercially, a lavender print of each must be deposited with the Ministry of Information. The Government then will pay the expenses of making additional prints and handling free non-theatrical distribution of the award-winners throughout the country.

The tax reduction proposal was made by Andre Malraux, Minister of Information.

Approximately 20 films, one quarter of the anticipated French production during 1946, are expected to benefit from the plan.

In 1945, 80 films were made.

▽

For the first time since the liberation, newsreel companies again are distributing their own product. The reels, which were first distributed January 7, are produced by Actualites Francaises, Eclair Journal, Pathe Journal and Fox. Previously the Government supervised a joint newsreel.

▽

The first Pathe Cinema-Alexander Korda film, "Les Portes de la Nuit," was to have gone into production February 1. The budget has been raised to 50,000,000 francs. Stars include Marlene Dietrich, Jean Gabin, Pierre Brasseur, Louis Salou and Saturnin Fabre. The director is Marcel Carne.

▽

Despite the serious raw stock situation—the French industry can meet only half the demand—nine feature films are shooting in the Paris studios and one at Marseilles. Five films are in preparation and eight are being edited. One shipment of raw stock has arrived from the United States and another is expected which may help to meet the demand for 10,000,000 metres a month.

▽

Representatives of the Polish Government's film monopoly have purchased 10 French films for distribution in Poland.

Rank to Back Steve Pallos In Remake of "Quo Vadis"

Steve Pallos, former aide to Alexander Korda, and recently released from the British Army, has closed a deal with J. Arthur Rank for the remake of "Quo Vadis" in Rome. For the production, Mr. Rank will put up a reported $2,000,000, and the picture will be produced under the banner of Pendennis Films of London.

Majors Pushing 16mm Releases For Overseas

The slowly expanding 16mm plans of the major companies gained momentum this week. MGM, through Loew's International, was preparing to write contracts for their first narrow-guage films in Latin America, Warner Brothers and Paramount were preparing announcements of forthcoming plans, and Columbia continued to survey the field. As announced last week, RKO was in the final stages of completing its 16mm plans.

The MGM reduction studio this week was working at full capacity preparing some 40-odd feature pictures for the Latin American market. Contracts for the exhibition of the prints in Cuba currently are in negotiation and the first prints are expected to reach the exchange by March 1. Puerto Rico and the Philippines are expected to open shortly thereafter, followed by the first two European countries, France and Belgium, where operations are expected to start some time this spring.

Meanwhile Harry M. Warner, president of Warner Brothers, long interested in the 16mm entertainment and educational fields, has a survey team working in the field gathering data under the home office supervision of Norman Moray, short subjects sales manager.

At Paramount, the company is expected to announce plans within the next few weeks on 16mm entertainment films, commercial films and prefabricated theatres.

Columbia, following Joseph A. McConville's announcement in England last November that the company was preparing to enter the 16mm field, was continuing to "study the matter," according to a home office executive this week.

Bonafield Vice-President Of RKO Pathe Company

Jay Bonafield, with RKO Pathe for 15 years, has been elected a vice-president and will be in charge of all production except newsreels, which continues under Walton C. Ament. In additional promotions announced by Frederic Ullman, Jr., president of RKO Pathé, Douglas Travers has been named production manager. Lee Charles, who has been in the Navy, returns as assistant treasurer. Charles Underhill has joined RKO Pathe as production manager in the commercial department.

Film Classics Acquires Kansas City Franchise

L. E. Goldhammer, vice-president and general sales manager of Film Classics, Inc., has announced that the company has acquired the franchise of Film Classics exchange in Kansas City. The company recently acquired the Milwaukee franchise, making seven totally owned exchanges.

LATE REVIEW

Tarzan and the Leopard Woman

***RKO Radio*—Jungle Adventure**

This Tarzan film, as others in the series, tells a story of jungle adventure which abounds in suspense and action. There are exciting shots of leopards, crocodiles and snakes which should please followers of the Tarzan films. The cast is headed by Johnny Weismuller, as Tarzan, the jungle man with the super-human physical strength; Brenda Joyce, as Jane, and Johnny Sheffield, as Boy. Acquanetta portrays the leopard tribe's priestess.

While Tarzan, Jane and Boy, accompanied by Cheta, the educated chimpanzee, are visiting in the jungle village, they learn that a merchant caravan has been attacked by leopards and that all but one of the men were clawed to death. Tarzan realizes that leopards do not kill solely by their claws and learns later that a misguided tribe of natives, wearing leopard skins and iron claws, were killing these white men. Tarzan and his family are taken prisoners by the tribe and are about to be murdered when rescued by the chimpanzee. The hero starts a landslide which buries the leopard men in their hiding place.

The story by Carroll Young, based on Edgar Rice Burroughs' characters, gives Tarzan ample opportunity to demonstrate his skill. Sol Lesser, the producer, has made an adventure film studded with exciting situations. Kurt Neumann was the associate producer and director.

Seen at a New York projection room. Reviewer's Rating, Average.—M. R. Y.

Release date, not set. Running time, 72 min. PCA No. 11099. General audience classification.

Tarzan ..... Johnny Weismuller
Jane ..... Brenda Joyce
Boy ..... Johnny Sheffield
Acquanetta, Edgar Barrier, Tommy Cook, Dennis Hoey,, Anthony Caruso, George J. Lewis, Iris Flores, Lillian Molieri, Helen Gerald, Kay Solinas, Doris Lloyd

Chicago Houses Face Film Jam

Chicago Bureau

The boom business currently enjoyed in Chicago Loop first run houses presages a serious backlog of new product awaiting local release dates. While Chicago's first runs generally clear pictures later than most key city houses due to a shortage of Loop outlets and extended runs, the abnormally high grosses for the past couple of months have been holding over films for longer periods than originally anticipated. The present condition is due to thousands of out-of-town visitors attending a record number of national conventions and to the temporary strike situation which sends unemployed with money in their pockets into the Loop.

The Roosevelt is holding "Mildred Pierce" for a record-breaking sixth week, with no end of the run in sight. "Fallen Angel" and "Doll Face" have been waiting. The United Artists held "They Were Expendable" four weeks, and will hold the current "The Harvey Girls" for a minimum of five weeks. The State Lake has "Leave Her to Heaven" in its sixth week and it is still doing above average business. "The Lost Weekend," originally scheduled for that house, has switched to the Apollo, tying up that theatre for a minimum of three months. Many others also have been held up.

MPSA Continues Until April 1 with State Dept. Fund

The Motion Picture Society for the Americas in Hollywood will continue in operation until April 1, funds having been provided by the State Department in order to give more time to determine whether any of its activities should be made a permanent part of the International Information Service.

Arrangements for the postponement of the end of the organization, set by its board for February 28, were made by John Begg, chief of the International Picture Division, with C. Merwin Travis, executive director. The State Department is delayed in the development of its plan for the film phase of the new Information Service by failure of the industry to indicate what it wants, it is reported. Discussions between Assistant Secretary William Benton and Eric Johnston, president of the Motion Picture Association of America, recently suspended when the latter went to the coast, are expected to be resumed shortly.

That Mr. Johnston has plans for the handling of foreign problems was indicated by the MPSA announcement that he is expected to arrange for the continuation of the same or similar work.

Discussing the matter informally, department officials indicated they were less concerned over the future of the MPSA than over the possibilities of halting the machinery that was set up to handle Latin American matters, which it was expected could be given worldwide application. It is to keep those projects alive that the association will be financed for an additional month.

"Scarlet Street" Banned By Atlanta Censor

"Scarlet Street," which Universal is distributing for Walter Wanger's Diana Productions, has been banned in Atlanta, on the ground that it is "licentious, profane, obscene and contrary to the good order of the community."

Christine Smith, city censor, announcing the ban, said she previewed the picture last week in company with members of the board of trustees of the Atlanta Carnegie Library and representatives of the Better Films Committee. She said the group concurred unanimously in her opinion that the picture was not suitable for public consumption.

Harry Graham, district manager for Universal in Atlanta, promised to fight the censors' ban, and said he was planning an appeal.

Censor Board Proposed

Declaring that the films shown in theatres in Bridgeton, N. J., are a factor in contributing to the increase in the town's juvenile delinquency, the Board of Trade there has advocated a film censor board be established.

THE HOLLYWOOD SCENE

COMPLETED

MGM
Faithful in My Fashion
But Not Goodbye

PARAMOUNT
California

PRC
Buster Crabbe No. 5

REPUBLIC
El Paso Kid
Rainbow Over Texas

20TH CENTURY-FOX
Dark Corner
Rendezvous 24 (Wurtzel)

UNITED ARTISTS
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
Strange Conquest

WARNERS
Two Guys from Milwaukee
Escape Me Never

STARTED

RKO RADIO
Likely Story

REPUBLIC
Inner Circle

UNITED ARTISTS
Mr. Ace and the Queen (Bogeaus)

SHOOTING

COLUMBIA
Walls Came Tumbling Down
Story of Jolson

MGM
Fiesta
Till the Clouds Roll By

MONOGRAM
Shadow's Shadow
West of the Alamo

PARAMOUNT
Searching Wind (Wallis)
Perfect Marriage (Wallis)

RKO RADIO
Desirable Woman
Double Trouble
Crack-Up
Sister Kenny

REPUBLIC
Invisible Informer

20TH CENTURY-FOX
It Shouldn't Happen to a Dog
Cluny Brown
Anna and the King of Siam
Shocking Miss Pilgrim
Three Little Girls in Blue

UNITED ARTISTS
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL
Prelude to Murder
Love Takes a Holiday
Shahrazad

WARNERS
The Sentence
Humoresque

Labor Strife Hits Studio Activity; Three Started

Hollywood Bureau

Rumors were rife in Hollywood last week that all studios would close down, and all production cease, unless an immediate settlement of Hollywood's latest labor dispute was agreed upon by the parties concerned. Refusal of carpenters to work on sets erected by IATSE members had a marked effect upon production activity. Only three new films went before the cameras during the week, and the production index dropped to 28 from the previous week's total of 38 pictures in work. Twelve pictures reached cutting stages, and one—Columbia's "Devil's Mask"—was temporarily suspended.

Benedict Bogeaus started work on "Mr. Ace and the Queen," which he is producing for United Artists release. George Raft and Sylvia Sidney have been signed for the title roles, with Sid Silvers and Stanley Ridges in support. The story, by Fred Finkelhoffe, is a satirical treatment of the subject of women in politics. Miss Sidney will portray an ambitious Congresswoman who aspires to become Governor of her state, and George Raft, in the type of role which has won him fame, will enact an unscrupulous politician whose help is essential to the success of the lady's campaign. Edwin L. Marin is directing the picture.

At RKO, cameras were trained on "A Likely Story," starring Bill Williams and Barbara Hale. H. C. Potter is directing; Richard Berger is producing.

Republic's new venture is "The Inner Circle," with Lynne Roberts and Otto Kruger heading the cast. Lesley Selander is the director; William O'Sullivan the producer.

Incidental News of Pictures-to-Come

David O. Selznick has announced plans for a film biography of Joan of Arc, with Jennifer Jones playing the martyred Maid of Orleans. The picture will be made in Technicolor. . . . Film rights to "State of the Union," current stage hit by Howard Lindsay and Russel Crouse, have been acquired by Paramount. . . . "Stormy Waters," French film starring Jean Gabin and Michele Morgan, will be released in this country by MGM.

Ray Milland, whose portrayal of an alcoholic in "The Lost Weekend" led to his nomination for an Academy Award, has been given a new long term contract by Paramount. . . . Spencer Tracy and Katharine Hepburn will be co-starred in "Sea of Grass," MGM's story of the struggle between farmers and cattlemen for control of the western plains. Elia Kazan has been named to direct. . . . Screen rights to Ferenc Molnar's play, "The Lawyer," have been obtained by RKO Radio. Robert Cummings is set for the title role.

Sam Engel Signs New Contract with 20th-Fox

Sam Engel, recently discharged from the armed forces, has signed a new contract with 20th Century-Fox which calls for his services as producer, director, writer and production assistant. . . . Joseph Santley is forming his own production unit to make "The Life of Corse Payton," based on the career of the repertory actor of the 90s. . . . Universal has arranged with MGM to borrow Lucille Ball for a co-starring role with George Brent in "Lessons in Love." Michael Fessier and Ernest Pagano, who are curently preparing the screenplay, will produce, and William Seiter will direct the new production.

Gregory La Cava has been signed to a long term contract by MGM. His first directorial assignment will be "Life's for the Living," a post-war drama starring Gene Kelly. Pandro Berman is slated to produce. . . . Wild Bill Elliott, who won fame as "Red Ryder" in Republic's Western series, will abandon that characterization to do dramatic roles in deluxe productions. He will be replaced in the Western series by Allan Lane. . . . Phil A. Koury, formerly motion picture editor for the Kansas City *Star*, has joined George Brown's publicity staff at Paramount.

"Gallant Journey," a story of the early days of aviation, will go into production soon at Columbia. Glenn Ford and Evelyn Keyes have been selected for leading roles; William A. Wellman will be producer-director. . . . Al Lewis will produce "The Show-Off" for MGM. The cast, headed by Red Skelton, includes Marilyn Maxwell, Virginia O'Brien, Marjorie Main, Leon Ames and Woody Wilson.

Ralph Lewis Organizes Experimental Playhouse

An experimental playhouse, in which new plays and talent will be tested, is being organized by a group headed by Ralph Lewis. The new firm will be known as "We Three, Inc." . . . Arleen Whelan will return to the screen in the second feminine lead in Paramount's forthcoming comedy, "Suddenly It's Spring".

Harry Fraser has been signed to direct six films for Planet Pictures. . . . Anthony Quinn will have a featured role in "Sinbad the Sailor," RKO's Technicolor production, which will star Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak. . . . Gerrit E. Roelof has returned to Walt Disney Productions, after serving with the Army Air Transport Command, and will be director of foreign exploitation.

Wilde for "Amber" Role

Cornel Wilde has been assigned the leading male role, that of Bruce Carleton, opposite Peggy Cummins in 20th Century-Fox's forthcoming "Forever Amber." The picture will go into production early in March.

To Reissue "Rebecca"

United Artists will reissue David O. Selznick's "Rebecca" next month. It will have its first New York showing at the Victoria theatre about March 1.

"Weekend" Sets Record

Paramount's "The Lost Weekend," starring Ray Milland, has set a record at the Capitol theatre in Montreal by being booked for a third successive week.

Rank Group No Monopoly, Says Maurice Ostrer

J. Arthur Rank's producing group is not a British monopoly, Maurice Ostrer, executive producer for Gainsborough Pictures, one of the Rank companies, said in New York Monday. Mr. Ostrer, who was to leave for the coast Friday for conferences here with United World and International Pictures executives, and to arrange for the importation into England of American talent, noted that of the approximately 70 to 100 pictures which would be made in Great Britain during the coming year, only approximately 30 would be made by producers affiliated with Mr. Rank.



Maurice Ostrer

"So you see we are not in any way in a position which might be called in control of British production," he said. His statement was in reference to charges of monopoly voiced recently in Parliament. Of the latter, he added:

"I don't think the charges are the idea or the sentiment of Parliament. I think you can usually get one or two people to get up there and shout their heads off."

English pictures should do well in America if they are entertainment, the criterion in Mr. Ostrer's opinion. Entertainment is entertainment the world over, he noted, and said:

"In my view, if a picture does extraordinarily well in England, it should do well in the international market."

Seeks "Big" American Names

Mr. Ostrer conceded that some British pictures are peculiarly for the British market; especially those with comedy. But, he added, that is why he was endeavoring to obtain American talent. He said he hopes to include in forthcoming pictures some "big" American names.

Coming from the Gainsborough studio during the next year, he said, will be "Caravan," "The Magic Bow," "Root of All Evil," "Rob Roy," in color, and "The Diggers' Republic," in color.

The studio's latest is "Wicked Lady" which, playing 100 theatres, smashed all British records, Mr. Ostrer said. The currently popular type of story in Great Britain is that exemplified, in American films, by "Kitty," and in British films by "Fannie By Gaslight," he said.

The Gainsborough studios at Shepherd's Bush was not requisitioned by the British Government during the war, was never shut down. The studio has a capacity of approximately seven pictures yearly.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 45—Problem of atomic energy given to UNO. . . . Reach moon with radar. . . . Gouin becomes French president. . . . Truman leads March of Dimes tribute to F. D. R. . . . John Lewis back in AFL. . . . General Donovan decorated. . . . Gene Tierney. . . . Summer sports in Australia.

MOVIETONE NEWS—Vol. 28, No. 46 — Transport plane sets record. . . . Churchill in Cuba. . . . 21 killed in plane crash. . . . Chinese Sixth Army in Manchuria. . . . British wives arrive in U. S. . . . Dog who saved his master. . . . Fashions for skiing. . . . Speed skating. . . . Snowshoe racing. . . . Millrose Games.

NEWS OF THE DAY—Vol. 17, No. 243—Radar contacts moon. . . . De Gaulle quits. . . . Lewis rejoins AFL. . . . Truman and Hollywood stars in March of Dimes celebration. . . . New York glamor school.

NEWS OF THE DAY—Vol. 17, No. 244—G. I. war brides arrive. . . . Airliner sets record. . . . New Chinese army. . . .Winter sports fashions. . . . Churchill at races. . . . Millrose track classic. . . . Wild west in Florida.

PARAMOUNT NEWS—No. 46—Submarine fleet. . . . Pope honors Donovan. . . . Lewis back in AFL. . . . Joe Louis in the groove. . . . Memory of FDR honored. . . . Gouin succeeds DeGaulle. . . . Reach moon with radar.

PARAMOUNT NEWS—No. 47—Big league tryouts for ex-G. I's. . . . Chinese take over. . . . Airliner sets record. . . . Churchill's busy days. . . . UNO names site. . . . War brides.

RKO PATHE NEWS—Vol. 17, No. 48—Truman and Hollywood stars in Washington. . . . DeGaulle resigns . . . Elections in Germany. . . . Radar contacts moon. . . . Submarines go out of action.

RKO PATHE NEWS—Vol. 17, No. 49—War brides. . . . Transport sets record. . . . Army of occupation moves into Manchuria. . . . Harry Hopkins dies. . . . New fabrics resist stains. . . . U. S. opens Rhine bridges. . . . Herring fleet catches vital food.

UNIVERSAL NEWSREEL—Vol. 19, No. 473—Radar contacts moon. . . . March of Dimes. . . . Byrnes urges A-bomb for peace. . . .Gouin new French president. . . . Telescope nears completion. . . . Lewis rejoins AFL. . . . Ex-G. I. strikes it rich.

UNIVERSAL NEWSREEL—Vol. 19, No. 474—War brides. . . . Famous cruiser retired. . . . U. S. moves Chinese troops. . . . Houseless vets take over hotel. . . . Florida shows prize cattle. . . . Snowshoe carnival. . . . Millrose Games.

Rank to Compete with U. S. On Equipment Making

J. Arthur Rank announced last weekend he was challenging U. S. producers in another field, the manufacture of film equipment in Britain for sale abroad, according to a Reuter's dispatch. At a London press conference, Mr. Rank outlined his plans for the future, disclosing they included distribution to all British theatres of Russian films which generally have been limited to London audiences.

Disney Capital Changed

Walt Disney Productions, Hollywood, has announced that 136,430 shares or 88.01 per cent of its preferred stock, have been exchanged for four per cent Series A debentures due 1960, at the rate of one preferred share for each $10 face amount of debentures, plus two shares of common stock, during a voluntary offer which expired January 15.

Columbia Votes Dividend

Columbia Pictures has declared the initial dividend of 18.9 cents per share on the new $4.25 cumulative preferred stock for the period from January 29 to February 15, 1946. The dividend is payable February 15, to holders of record February 6.

Monogram Profit Up to $181,223 For Six Months

Consolidated net profit for Monogram for the 26 weeks ended December 29, 1945, amounted to $181,223, after all charges including provision for Federal income and excess profits taxes, Samuel Broidy, president, announced this week. This compares with a net of $85,262 for the same period in 1944. Net income before Federal taxes was $372,628, compared to $207,400 the previous year.

Mr. Broidy said that gross volume, both domestic and foreign, continued to show a satisfactory increase. A special Monogram board meeting Monday voted approval of the acquisition of a 100 per cent interest in the St. Louis franchise and a controlling interest in the Cincinnati franchise, both operated by George B. West.

Further plans for the testimonial sales drive honoring Mr. Broidy, which runs through May, were taken up at a sales meeting last weekend in New York. The Boston Variety Club Tuesday gave Mr. Broidy a testimonial dinner at the Bradford Hotel, with approximately 350 film men attending.

Edward Morey has been elected a director of Monogram International Corporation, Norton V. Ritchey, president, has announced. The directors of Monogram International now are: Mr. Broidy, chairman of the board; W. Ray Johnston, George D. Burrows, David D. Horne, William Jaffe, J. P. Friedhoff, Edward Morey, Norton V. Ritchey.

RKO Sells $22,000,000 Debentures to Equitable

The sale of $22,000,000 in three per cent 20-year debentures was completed last Friday by RKO Theatres to the Equitable Life Assurance Society of the United States in New York. Charles W. Dowd, manager of Equitable Life's industrial securities department, turned over a check for $22,110,000, representing the amount of the company's loan, plus a premium, to Malcolm Kingsberg, RKO vice-president and treasurer. Mr. Kingsberg pointed out that the check would provide RKO Theatres with $10,000,000 for a refinancing program, and RKO with a working capital of $12,000,000 for both current and future activities.

May Refund Mortgages Of National Theatres

Outstanding mortgages on National Theatres, subsidiary of Twentieth Century-Fox, may be refunded, it was learned this week in the report that the 20th-Fox board of directors is considering such action. Financing would be private rather than through a public offering of securities, it is understood.



Her Loves Were The
Talk Of London In 1786



Her Story Is The Talk
Of America In 1946

Kitty

Paramount

Brings You Fiction's Most Indiscreet Heroine—One of the Great Screen Sirens of All Time!



FROM THAT DARING BEST-SELLER YOU'VE HEARD ABOUT

PAULETTE GODDARD · RAY MILLAND

in

"Kitty"

With PATRIC KNOWLES · CECIL KELLAWAY · REGINALD OWEN · CONSTANCE COLLIER

A MITCHELL LEISEN Production

Gorgeously Screened on the Same Grand Scale As His "Frenchman's Creek" and "Lady In The Dark"

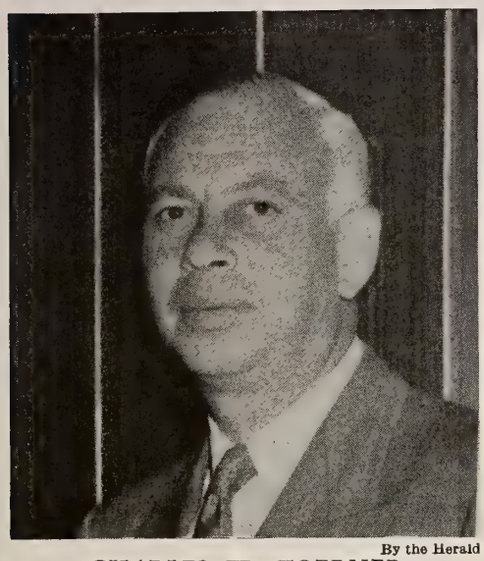
Produced by Karl Tunberg

Directed by MITCHELL LEISEN

Screen Play by Darrell Ware and Karl Tunberg

This Will Be The Successor To The Record-Breaking Runs of "Love Letters" and "Lost Weekend" At The N. Y. Rivoli!

Koerner, RKO's Studio Head, Dies



By the Herald

CHARLES W. KOERNER

Charles W. Koerner, executive vice-president in charge of production for RKO Radio Pictures, Inc., died Saturday, February 2, at the Cedars of Lebanon Hospital in Hollywood. He was 49 years old, and his death was attributed to acute leukemia.

Mr. Koerner started his career by operating a small motion picture theatre in Havre, Mont., which he later sold to enlist in the first World War. Following the war he reentered the industry and spent the next six years as branch manager in the Pacific Northwest for the Jensen and Von Herberg circuit.

In 1925 Mr. Koerner became part owner and general manager of the George Mann Theatre Circuit in North Carolina. When that circuit was sold to Hughes-Franklin in 1931, he became personal representative of Harold B. Franklin.

When Mr. Franklin became president of RKO, Mr. Koerner went with him and took over operations of RKO theatres in the southwest. Subsequently, he filled similar positions in the upstate New York and New England divisions. In 1939 he was transferred to California as west coast division manager and in 1941 was made general manager of the RKO Theatre Circuit, with headquarters in New York. Early in 1942 Mr. Koerner took over the operation of the studio.

As studio production chief Mr. Koerner immediately had the Orson Welles Mercury Production group vacate its offices at the studio and halted filming of Pare Lorentz's "Name, Age and Occupation." Lack of space was the reason given for these moves, but industry observers saw it as a procedure designed to tighten studio operations.

Upon receipt of word of his death in New York Floyd B. Odlum, N. Peter Rathvon and Ned E. Depinet issued a joint statement paying tribute to Mr. Koerner. On Tuesday the home office closed at 2:30 P.M., so that office personnel could pay respects simultaneously with the funeral service held in Los Angeles at 11:30 A.M. The RKO studio was closed all day Tuesday. Leading film executives were honorary pallbearers.

Mr. Koerner is survived by his widow, Vivian Koerner; his father and stepmother, Mr. and Mrs. John C. Koerner, of Havre, Mont.

Short Product in First Run Houses

NEW YORK—Week of February 4

CAPITOL: Merida Campeche ..... ***MGM***
Magic on a Stick ..... ***MGM***
Feature: The Harvey Girls ..... MGM

CRITERION: Fala at Hyde Park ..... ***MGM***
Feature: Because of Him ..... Universal

GLOBE: Hare Tonic ..... ***Vitaphone***
Alice in Jungleland ..... ***Vitaphone***
Feature: Pardon My Past ..... Columbia

HOLLYWOOD: Baseball Bugs ..... ***Vitaphone***
Cavalcade of Archery ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Running the Team .. ***Paramount***
Unusual Occupations, No. 2 ..... ***Paramount***
Feature: Stork Club ..... Paramount

RIALTO: The World I Live In ..... ***RKO***
Feature: She Went to the Races ..... MGM

RIVOLI: House Tricks ..... ***Paramount***
Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: Life With Baby (March of Time) ***20th Cent.-Fox***
Feature: Fallen Angel ..... 20th Cent.-Fox

STRAND: Fashion for Tomorrow ... ***Vitaphone***
Book Revue ..... ***Vitaphone***
Feature: My Reputation ..... Warner Bros.

CHICAGO—Week of February 4

APOLLO: Getting Glamour ..... ***MGM***
Feature: The Lost Weekend ..... Paramount

CHICAGO: Screen Snapshots, No. 2 . ***Columbia***
Feature: She Wouldn't Say Yes ..... Columbia

GARRICK: Hitler Lives? ..... ***Vitaphone***
Bus Pests ..... ***MGM***
Feature: The Daltons Ride Again ..... Universal

ROOSEVELT: Hockey Homicide ..... ***RKO***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Ski Aces ..... ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: So You Think You're Allergic? ..... ***Vitaphone***
Feature: The Harvey Girls ..... MGM

Joseph Cohen, a Founder Of Stanley Company

Joseph E. Cohen, 66, one of the founders of the Stanley Company of America, died in Philadelphia January 30. Known for his supervision of the construction of several Philadelphia theatres, Mr. Cohen was associated with the Burlo Vending Company at the time of his death. He is survived by two daughters, two brothers and a sister.

Benjamin Cohen

Funeral services were held last Friday for Benjamin Cohen, 59, veteran Chicago showman, who died in Chicago January 30. For 15 years he had managed theatres for the Warner circuit, and prior to that was employed in a similar capacity by the Asher Brothers Circuit. A brother survives him.

E. Phillips Oppenheim

E. Phillips Oppenheim, 79, author of more than 100 mystery novels, many of which were made into motion pictures, died at his home near London, Sunday, February 3. He is survived by his wife and daughter of Brockenhurst, England.

Spierman Joins Monogram

Richard D. Spierman has been appointed special home office representative for Monogram International and will leave New York shortly for a tour of Latin America.

Starts Hollywood Column

Motion Picture Magazine, in its February issue, has inaugurated a new column, Hollywood Diary.

Silverman Buys Chicago Oriental

Chicago Bureau

With the acquisition of the Loop's Oriental theatre and the purchase of the stock owned by his partner, Emil Stern, Edwin Silverman, president of the Essaness Circuit, has become Chicago's largest independent circuit operator. Mr. Stern remains with the company, however, as general manager. Late last year, Mr. Silverman acquired the one-third interest in the circuit owned by the late Sidney M. Spiegel, Jr., third partner, disposed of by his widow. Essaness also operates the Woods theatre, first run house neighboring the Oriental, and 28 neighborhood houses.

Mr. Silverman leased the Oriental from the building's new owners, Louis B. Barkhausen and Randolph Bohrer, doing business as the Doubleby Company. The property was sold for a reported $3,000,000 by the Iroquois Management Company, which operated the theatre under the guidance of Harold Costello, one of its executives.

Mr. Silverman announced that no change in policy was contemplated. The house will continue to operate with stage attractions and first run films. Under a recent deal with United Artists, the Oriental will continue to be U.A.'s first run outlet. All United Artists producers, with the exception of David Selznick, have approved release dates for the Oriental. Selznick's "Spellbound" was sold to Balaban and Katz under a deal made some months ago. It has not been determined whether or not the Oriental will play his forthcoming "Duel in the Sun."

Essaness has leased the Woods from the Franciscan Fathers, who acquired the theatre building several years ago. It has been announced that the theatre will be converted into a church.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HIT THE HAY: Judy Canova, Ross Hunter—Typical Canova. Well received by the weekend crowd. Doubled with Western to above average business. Played Friday, Saturday, Jan. 11, 12.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—Seemed to be O.K. for our weekend double bill. Not good enough to stand by itself. Doubled with a Western to about average business. Played Friday, Saturday, Jan. 18, 19.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—This boy Phil Harris can certainly put over a Negro song. His "Poker Game" song is a knockout and there are very few, if any, in show business today who can put over a talking song like he can. Columbia could do well with Phil in a lot of pictures featuring old-time minstrel songs. He has got it. Played Wednesday, Thursday, Dec. 26, 27.—W. J. Haney, Milan Theatre, Milan, Ind.

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—This was a very good "B" picture; however, our turnout wasn't big, but all who came enjoyed it very much. Should be used on top half of double bill. Played Tuesday, Dec. 18.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

KISS AND TELL: Shirley Temple, Jerome Courtland—An excellent engagement. Everyone pleased. The audience laughed from start to finish. Some had to remain to see it over again. Business almost tops. Played Sunday, Monday, Jan. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—A very good musical Western. Book it any day of the week. Very entertaining. Just what the patrons want. I'll say again as before, the producers should not torture the public with long dialogue pictures. Played Sunday, Monday, Dec. 30, 31.—M. L. London, Gem Theatre, East Boston, Mass.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—Yes, I was told this picture was breaking records and if I didn't play it, I would be sorry. I resisted the argument for six months, then gave in. But I didn't break any records or do business to rave about, although it is a beautiful picture. There are pictures I would like to bring back, if they would do better business the second time than this one. Played Monday, Tuesday, Jan. 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—Good musical comedy. Everyone pleased, even the management. Business good. Played Sunday, Monday, Jan. 6, 7.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—An excellent production from Columbia for a change. There are beautiful girls, excellent Technicolor and plenty of good music, lovely sets, good story and it makes a very fine evening's entertainment. It struck 27 below zero weather. Why not more like this from this company instead of double bill features that they produce so much. Played Saturday, Jan. 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Film Classics

KID MILLIONS: Eddie Cantor—Here is a long feature—95 minutes. But there is not a dull moment. It was enjoyed by all those who came, including myself. Good singing, dancing and comedy. Dialogue, yes, but the kind you love to hear. Played Tuesday-Thursday, Jan. 1-3.—M. L. London, Gem Theatre, East Boston, Mass.

Metro-Goldwyn-Mayer

CLOCK, THE: Judy Garland, Robert Walker—The lion badly slipped on this as far as a small town is concerned. For the small town there is no entertainment value. no comedy, no action and no music. What a flop for two good stars! It would not even make a lower half of a double bill. It is the worst that I have shown from an excellent producing company. Can it. Played Saturday, Jan. 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THRILL OF A ROMANCE: Van Johnson, Esther Williams—This is really a superlative spectacle. The story amounts to a very little but why bother about a story when you can get Van Johnson and Miss Williams plus all the gorgeous scenery. The only criticism I have is that the music and singing were recorded too high. Played Sunday, Monday, Jan. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWICE BLESSED: Lee & Lynn Wilde, James Craig—Excellent for weekend double bill. We used this with a Red Ryder Western to good business. It was very popular among the young set. Played Friday, Saturday, Jan. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—If we could play pictures like this one all the time, we might not have to worry about income tax, but it sure would be a pleasure to operate a theatre. The picture for my money is de luxe. However, we don't seem to have enough patrons who appreciate this kind of picture. If you have the same kind of patronage, show it for yourself. It is that good. Played Sunday, Monday, Dec. 30, 31.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson—This picture is too long, but it was fairly good. Most people do not like long shows anymore. Would suggest playing it at the beginning of the week. The turnout was far below what we had expected. Played Saturday, Dec. 29.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

WITHOUT LOVE: Spencer Tracy, Katharine Hepburn—No small picture. Too much highbrow and not Tracy's type. Played Saturday, Sunday, Jan. 12, 13.—Ben Brinck, West Point Theatre, West Point, Iowa.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—A very unsatisfactory audience picture. Gross dropped 50 per cent Saturday in relation to Friday's opening. Many walkouts and adverse comments. The picture is dull in many spots and in the words of the young people, "it's so silly." Played Friday, Saturday, Jan. 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Monogram

CHINA'S LITTLE DEVILS: Harry Carey, Paul Kelly—Fairly good picture and nice acting by this child star. Played Tuesday, Wednesday, Jan. 22, 23.—Terry Axley, New Theatre, England, Ark.

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—Business very good first night, only fair the second night. Picture O.K. Played Wednesday, Thursday, Jan. 9, 10.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

FLAME OF THE WEST: Johnny Mack Brown, Raymond Hatton—A good Western with a little different story. Used as a double feature and was well liked. Played Friday, Saturday, Jan. 4, 5.—W. J. Haney, Milan Theatre, Milan, Ind.

MUGGS RIDES AGAIN: Leo Gorcey, Huntz Hall—I played this feature with "It's a Pleasure" and it was enjoyed by both young and old. It has a good cast and good direction and fine production. It is one of the best East Side Kids pictures to date. Played Tuesday-Thursday, Dec. 25-27.—M. L. London, Gem Theatre, East Boston, Mass.

RIDERS OF THE DAWN: Jimmy Wakely, Lee "Lasses" White—Jimmy Wakely has the best voice of any of the Western stars and should go a long way in horse opera. "Lasses" White is not funny. He may be in blackface but he hasn't gotten a laugh yet and I have played him in several films. However, this feature is as good as any Western. Played Friday, Saturday, Dec. 28, 29.—W. J. Haney, Milan Theatre, Milan, Ind.

RIDERS OF THE DAWN: Jimmy Wakely, Lee "Lasses" White—If your crowd likes horse operas this is a good one. In my opinion Monogram can rank with others for pictures of this sort. Played Thursday-Saturday, Jan. 24-26.—Terry Axley, New Theatre, England, Ark.

SARONG GIRL: Ann Corio, Tim and Irene—I picked this old one up from Monogram and found it to be a good little musical with comedy. Irene Ryan stole the show with her laughs and Johnny Davis helped her with his music and singing. Business good. Played Friday, Saturday, Jan. 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Paramount

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—A swell picture that did fair business. Plenty of flu, bad roads and Indiana basketball three nights per week sure raises Cain with a small town exhibitor. Played Sunday, Monday, Jan. 6, 7.—W. J. Haney, Milan Theatre, Milan, Ind.

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—Good picture but a little too sophisticated for my audience. Then too, Paramount wants a lot of money for this picture, if you know what I mean. Played Sunday, Monday, Jan. 20, 21.—Terry Axley, New Theatre, England, Ark.

DANGEROUS PASSAGE: Robert Lowery, Phyllis Brooks—Here is a dandy action picture with an excellent story. This has everything. Play it and give your theatre patrons a break. They won't leave their seats on this one and it is only 62 minutes. Played Friday, Saturday, Jan. 18, 19.—M. L. London, Gem Theatre, East Boston, Mass.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Played this picture with a Western, "Bandits of the Badlands" with Sunset Carson, which is good. "Hail the Conquering Hero" is too long drawn out. It is 100 minutes and should have been 75 minutes at the most. Too much dialogue which can drive you bats, if you have to see it three times. Long pictures don't always make good pictures. Usually they turn out to be the opposite. Some of the long pictures almost torture the patrons. They in turn torture the manager. Played Sunday, Monday, Jan. 13, 14.—M. L. London, Gem Theatre, East Boston, Mass.

HAPPY GO LUCKY: Mary Martin, Dick Powell, Rudy Vallee—Beautiful picture in Technicolor. Music, comedy, dancing. It has everything for entertainment and only 78 minutes. It is just about right for time. Technicolor certainly adds to a picture. Played Friday, Saturday, Jan. 18, 19.—M. L. London, Gem Theatre, East Boston, Mass.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Although we played this one very late, business was good. Very entertaining picture, well produced and well received by our patrons. Bing is always good with us. Played Tuesday, Wednesday, Dec. 25, 26.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

OUT OF THIS WORLD: Eddie Bracken, Diana Lynn—Good picture and good business. This kid Diana Lynn is a honey. She can act, sing and play the piano. Just about the most refreshing baby we have seen on the screen for years. The piano solos are worth the price alone. It is just a good feature all the way. Played Sunday, Monday, Jan. 20, 21.—W. J. Haney, Milan Theatre, Milan, Ind.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—This is a big picture with lots of laughs. Would have been much better if it was in Technicolor. Barry Fitzgerald, as usual, stole the show. Had to turn people away. Would recommend playing it single. Played Saturday, Dec. 22.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

PRC

TEXAS MARSHAL: Tim McCoy, Kay Leslie—I had to play an old Western and I booked this and I am glad I did, because this was a good Western. It had action and songs. If you need an old Western book this. Business average. Played Friday, Saturday, Jan. 4, 5.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THREE IN THE SADDLE: Tex Ritter, Dave O'Brien—This was a good Western with lots of action as usual. The only thing is when they have a singer in the show why don't they let him sing three or four songs. Most of my patrons come to hear the

(*Continued on following page*)

(Continued from preceding page)

songs. Played Friday, Saturday, Jan. 11, 12.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SONG OF OLD WYOMING: Eddie Drew, Jennifer Holt—PRC is producing good action Westerns that have brought many favorable comments. If you haven't booked, do so. You won't regret it, if they like Flicka. Played Friday, Saturday, Jan. 18, 19. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

BACK TO BATAAN: John Wayne, Philip Ahn—Right good little war picture. It seemed to please about average business.— Played Wednesday, Thursday, Jan. 2, 3.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BODY SNATCHERS, THE: Boris Karloff, Bela Lugosi—Excellent horror picture for people who like them. It was very cold, near zero. My box office receipts were in the same class. However, that was no fault of the picture. Those people who ventured out went to better houses. Played Sunday, Monday, Dec. 30, 31.—M. L. London, Gem Theatre, East Boston, Mass.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea —It certainly was a pleasure to have my audience sit through this picture and not walk up and down the aisles as they do on other monotonous, dialogue so-called pictures. Played Tuesday-Thursday, Dec. 25-27.—M. L. London, Gem Theatre, East Boston, Mass.

JOHNNY ANGEL: George Raft, Signe Hasso—Anything with George Raft in it will usually bring a good Friday and Saturday crowd and this one was no exception here. The story could have been stronger, or the direction tighter. I don't know which, but I can say George has had better stories. It is never dull, however. Played Friday, Saturday, Jan. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—A very satisfactory and entertaining picture for our house. It may have had more appeal, if played on one of our action days. It abounds with action scenes. Business was good. Played Sunday, Monday, Jan. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—This picture brought in good business, mostly because it was in Technicolor. But the patrons seemed to enjoy it. It should be played single with about three shorts. Played Saturday, Jan. 5.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

TARZAN AND THE AMAZONS: Johnny Weismuller, Brenda Joyce—This outgrossed everything I have played in the past eight months. It is just another Tarzan picture that all my trade go nuts about. Wish I could play one every month. Played Sunday, Monday, Jan. 13, 14.—W. J. Haney, Milan Theatre, Milan, Ind.

ZOMBIES ON BROADWAY: Bela Lugosi, Wally Brown, Alan Carney—It was just three below zero on Sunday and no business. But those few who ventured out told me that they enjoyed this picture very much. It has comedy, music and a little horror. In fact they seemed to like it. Many of the patrons remarked that they like Brown and Carney as well as Abbott and Costello. Played Sunday, Monday, Jan. 20, 21.—M. L. London, Gem Theatre, East Boston, Mass.

Republic

CHEATERS, THE: Joseph Schildkraut, Billie Burke—Another waste of film. Used as a single feature and played the shorts after it the second night. How can they make them that bad? Played Wednesday, Thursday, Jan. 9, 10.—W. J. Haney, Milan Theatre, Milan, Ind.

CHICAGO KID, THE: Don Barry, Lynne Roberts —Another mess with a lot of hams barking at each other. Not worth the playing time. Many walkouts. Leave it alone at any price. Played Friday, Saturday, Jan. 18, 19.—W. J. Haney, Milan Theatre, Milan, Ind.

LONE TEXAS RANGER: Bill Elliott, Alice Fleming—Used on second half of double bill to good business. Played Friday, Saturday, Jan. 18, 19.— A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SLEEPYTIME GAL: Judy Canova—Doubled this with another "corn oldie," "Shepherd of the Ozarks" to about average business. We have been doing considerably above average on this type for midweek, however, this one was down at the box office. Christmas and bad weather must have been the cause. Played Wednesday, Thursday, Dec. 19, 20.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

TELL IT TO A STAR: Robert Livingston, Ruth Terry—Doubled with a Western to below average business. No fault to find with the picture. It is O.K. The elements and the calendar together cooked our goose. Played Friday, Saturday, Dec. 21, 22.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Twentieth Century-Fox

CARIBBEAN MYSTERY: James Dunn, Sheila Ryan—Good little mystery picture which seemed to please the Friday, Saturday paying customers. Doubled with a Western to about average business. Played Friday, Saturday, Dec. 28, 29.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—This is a very interesting picture of how the FBI tracked down a group of Nazi spies. It is not an ordinary spy picture. We played single, but would play double in neighborhood theatres. Played Monday, Dec. 24.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn— A howl from start to finish but did not draw an extra dime into the theatre. Played Wednesday, Thursday, Nov. 28, 29.—W. J. Haney, Milan Theatre, Milan, Ind.

POSTMAN DIDN'T RING, THE: Richard Travis, Brenda Joyce—This is a good old-timer (1942). It had very interesting things in it and a very good story. If you can get a print on this play it. Played Friday, Saturday, Dec. 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—A very good picture that is a natural for the small house. Business good. Played Sunday, Monday, Dec. 2, 3.—W. J. Haney, Milan Theatre, Milan, Ind.

WAY AHEAD, THE: David Niven, Stanley Holloway—20th-Fox should pay the exhibitor for playing such a mess. Played Wednesday, Thursday, Jan. 2, 3.—W. J. Haney, Milan Theatre, Milan, Ind.

WHERE DO WE GO FROM HERE? Fred MacMurray, Joan Leslie—If we had grosses like we had on this one all the time there is no question where we would be going. Picture fair. Business terrible. Played Sunday, Monday, Dec. 23, 24.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—This is one of those percentage pictures that was a washout. No business and the house was half empty before the picture had a good start. One of the worst pictures 20th-Fox ever put out. Played Monday, Tuesday, Nov. 26, 27.—W. J. Haney, Milan Theatre, Milan, Ind.

United Artists

BEDSIDE MANNER: John Carroll, Ruth Hussey —Good comedy. Doubled with a Western to about average business. Played Friday, Saturday, Jan. 4, 5.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Typical Cagney picture which seemed to please those who came. Business below average. We blame the weather, which was decidedly bad. Played Sunday, Monday, Dec. 16, 17.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—A good comedy. We played it on a single bill on midweek. We had a cold wave but it did well. It is a good comedy. Everybody liked it. Played Wednesday, Thursday, Jan. 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUEST WIFE: Claudette Colbert, Don Ameche— Good comedy. Seemed to please everyone. About average business. Played Sunday, Monday, Jan. 13, 14.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SOUTHERNER, THE: Zachary Scott, Betty Field —This drew very well and exceeded our expectations. Those who came liked it very much. Played Wednesday, Jan. 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

BABES ON SWING STREET: Peggy Ryan, Ann Blyth—Did O.K. with this one with a Western on a weekend. It satisfied our young folks. Played Friday, Saturday, Jan. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—This is a reissue, as you may know, but it was good and Bing was never better. He sings some snappy tunes and did good acting, but Baby Sandy stole the show. Business below average because of a baseball game. Played Tuesday, Wednesday, Jan. 8, 9.—Nick Raspa. State Theatre, Rivesville, W. Va. Small town patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—This is very good comedy and mystery show. Miss Durbin put on a good role with lots of laughs. She sang three good songs in this, including Cole Porter's "Night and Day," which was excellent. The cast was great and David Bruce played a perfect part as a book writer. He brought lots of laughs, too. This was a "whodunit" picture, so this will help it draw. Business was good. Played Sunday, Monday, Jan. 13, 14.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

STRANGE CONFESSION: Lon Chaney, Brenda Joyce—This is not the best of this series, but it was a good one and very strange indeed. Business was average because of a Rogers Western at the other theatre. Played Friday, Saturday, Jan. 11, 12.— Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Warner Bros.

CONFLICT: Humphrey Bogart, Alexis Smith—A very interesting and absorbing story. Well acted and well directed. Business poor. Played Wednesday, Thursday, Jan. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CONFLICT: Humphrey Bogart, Alexis Smith—Good murder picture played to below average business. Bogart seems to have really slipped with us. Played Wednesday, Thursday, Jan. 16, 17.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

CORN IS GREEN, THE: Bette Davis, John Dall— The corn is green, but a searing drought caught it and it withered on the vine of foreign locale. The Welsh and phony accents were so ludicrous that the audience laughed in the wrong places. Miss Davis is slipping anyway and I don't think she will be around here much longer. This one will do her no good, not here anyway. New faces and new stars are wanted. They are tired of the old ones. In support, yes, and this is one department that Warners are lacking.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—This was very nicely made and a very modern subject about young people who get married and break up and then return to each other's arms. I was very disappointed in this, because I thought Joan Leslie was going to sing. But anyway Dolores Morgan did a good job with "Paper Moon," which everybody liked. Business good. Played Sunday, Monday, Jan. 6, 7.—Nick Raspa, State Theatre, Rivesville, W. Va.

Short Features

RKO Radio

BOOTS AND SPURS: Sportscope—All about horses and men and the army cavalry. Play it.— Nick Raspa, State Theatre, Rivesville, W. Va.

CHINA LIFE-LINE: This Is America—This was timely and interesting six months or a year ago. It is nothing to put on the screen today and the theatres should not be compelled by the exchanges to offer it to their audiences.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOU DRIVE ME CRAZY: Edgar Kennedy—A very good two-reel comedy about borrowing a brother-in-law's automobile.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

DIPPY DIPLOMAT: Lantz Color Cartunes—This cartoon matches in a superior degree the quality of many of this company's 1944-45 features. A company should, and must do better than this.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JUNGLE CAPER: Variety Views—This is a very interesting short. There are lots of monkeys and apes in it.—Nick Raspa, State Theatre, Rivesville, W. Va.

MAGAZINE MODEL: Person-Oddities—This is all about a girl trying to be a model. It is all right for the women, but what about the men?—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

BARBERSHOP BALLADS: Featurettes—They don't come any better than this one. There are old-time songs which most of the grownups like to hear and the kids tap their feet too. More of this class of shorts, Warners, please.—A. L. Dove, Bengough Theatre, Bengough, Sask, Can.

HARE CONDITIONED: "Bugs Bunny" Specials— Bugs Bunny is always good and always brings in laughs. You can't go wrong playing this.—Nick Raspa, State Theatre, Rivesville, W. Va.

HERE COME THE NAVY BANDS: Melody Master Bands—An excellent band reel. Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Serial

Columbia

WHO'S GUILTY: 15 Episodes—I have just finished chapter No. 4. It is O.K. It is way above average. Don't be afraid of it. Chapter 1 and 2 were slow, but 3 and 4 were excellent, fast and exciting.—M. L. London, Gem Theatre, East Boston, Mass.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SPELLBOUND (UA)

Intermediate Report:

Total Gross Tabulated	$1,332,400
Comparative Average Gross	1,060,800
Over-all Performance	125.6%

BALTIMORE—Century	187.7%
BOSTON—Orpheum	115.6%
BOSTON—State	118.9%
CINCINNATI—RKO Capitol, 1st week	177.2%
CINCINNATI—RKO Capitol, 2nd week	122.7%
CINCINNATI—RKO Capitol, 3rd week	81.8%
CINCINNATI—RKO Capitol, 4th week	59.0%
CLEVELAND—Loew's State	152.3%
INDIANAPOLIS—Loew's	151.3%
LOS ANGELES—Carthay Circle, 1st week	116.2%
LOS ANGELES—Carthay Circle, 2nd week	90.3%
LOS ANGELES—Carthay Circle, 3rd week	83.1%
LOS ANGELES—Chinese, 1st week	189.6%
LOS ANGELES—Chinese, 2nd week	148.4%
LOS ANGELES—Chinese, 3rd week	131.1%
LOS ANGELES—Chinese, 4th week	103.4%
LOS ANGELES—Chinese, 5th week	93.1%
LOS ANGELES—Loew's State, 1st week	174.3%
LOS ANGELES—Loew's State, 2nd week	148.4%
LOS ANGELES—Loew's State, 3rd week	126.9%
LOS ANGELES—Loew's State, 4th week	97.6%
LOS ANGELES—Loew's State, 5th week	82.0%
LOS ANGELES—Uptown, 1st week	191.5%
LOS ANGELES—Uptown, 2nd week	149.5%
LOS ANGELES—Uptown, 3rd week	158.8%
LOS ANGELES—Uptown, 4th week	107.4%
LOS ANGELES—Uptown, 5th week	84.1%
NEW YORK—Astor, 1st week	148.6%
NEW YORK—Astor, 2nd week	152.1%
NEW YORK—Astor, 3rd week	134.9%
NEW YORK—Astor, 4th week	141.5%
NEW YORK—Astor, 5th week	129.2%
NEW YORK—Astor, 6th week	116.4%
NEW YORK—Astor, 7th week	124.6%
NEW YORK—Astor, 8th week	124.6%
NEW YORK—Astor, 9th week	156.0%
NEW YORK—Astor, 10th week	116.4%
NEW YORK—Astor, 11th week	116.4%
NEW YORK—Astor, 12th week	113.7%
NEW YORK—Astor, 13th week	111.1%
OMAHA—Paramount	168.5%
SAN FRANCISCO—Warfield, 1st week	175.1%
SAN FRANCISCO—Warfield, 2nd week	136.8%
SAN FRANCISCO—Warfield, 3rd week	109.4%
SAN FRANCISCO—Warfield, 4th week	91.2%
SAN FRANCISCO—Warfield, 5th week	76.6%
SAN FRANCISCO—St. Francis, MO 1st week	93.2%
SAN FRANCISCO—St. Francis, MO 2nd week	111.9%
SAN FRANCISCO—St. Francis, MO 3rd week	89.5%
ST. LOUIS—Loew's State, 1st week	103.8%

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LEAVE HER TO HEAVEN (20th-Fox)

Final Report:

Total Gross Tabulated	$1,779,700
Comparative Average Gross	1,407,600
Over-all Performance	128.4%

BOSTON—Metropolitan	108.0%
(DB) Song of Mexico (Rep.)	
BUFFALO—Great Lakes	151.6%
CHICAGO—State Lake, 1st week	166.6%
CHICAGO—State Lake, 2nd week	109.9%
CHICAGO—State Lake, 3rd week	92.1%
CHICAGO—State Lake, 4th week	106.3%
CHICAGO—State Lake, 5th week	106.3%
CINCINNATI—RKO Capitol, 1st week	200.0%
CINCINNATI—RKO Capitol, 2nd week	122.7%
CINCINNATI—RKO Capitol, 3rd week	77.2%
CINCINNATI—RKO Capitol, 4th week	63.6%
CLEVELAND—RKO Palace	115.3%
INDIANAPOLIS—Indiana, 1st week	153.2%
INDIANAPOLIS—Indiana, 2nd week	109.3%
INDIANAPOLIS—Lyric, MO 1st week	96.7%
KANSAS CITY—Esquire, 1st week	123.6%
KANSAS CITY—Esquire, 2nd week	113.4%
KANSAS CITY—Uptown, 1st week	193.5%
KANSAS CITY—Uptown, 2nd week	161.2%
LOS ANGELES—Chinese, 1st week	206.9%
LOS ANGELES—Chinese, 2nd week	155.1%
LOS ANGELES—Chinese, 3rd week	140.0%
LOS ANGELES—Chinese, 4th week	103.4%
LOS ANGELES—Chinese, 5th week	72.4%
LOS ANGELES—Loew's State, 1st week	195.3%
LOS ANGELES—Loew's State, 2nd week	148.4%
LOS ANGELES—Loew's State, 3rd week	121.0%
LOS ANGELES—Loew's State, 4th week	95.7%
LOS ANGELES—Loew's State, 5th week	74.2%
LOS ANGELES—Upown, 1st week	233.6%
LOS ANGELES—Uptown, 2nd week	173.8%
LOS ANGELES—Uptown, 3rd week	132.7%
LOS ANGELES—Uptown, 4th week	109.3%
LOS ANGELES—Uptown, 5th week	79.4%
NEW YORK—Roxy, 1st week	167.6%
(SA) Tony and Sally De Marco, Paul Winchell	
NEW YORK—Roxy, 2nd week	140.5%
(SA) Tony and Sally De Marco, Paul Winchell	
NEW YORK—Roxy, 3rd week	121.9%
(SA) Tony and Sally De Marco, Paul Winchell	
NEW YORK—Roxy, 4th week	116.1%
(SA) Tony and Sally De Marco, Paul Winchell	
NEW YORK—Roxy, 5th week	112.6%
(SA) Tony and Sally De Marco, Paul Winchell	
PHILADELPHIA—Fox, 1st week	181.8%
PHILADELPHIA—Fox, 2nd week	150.0%
PHILADELPHIA—Fox, 3rd week	127.2%
PITTSBURGH—Harris, 1st week	173.9%
PITTSBURGH—Harris, 2nd week	160.8%
PITTSBURGH—Harris, 3rd week	160.8%
PITTSBURGH—Harris, 4th week	130.4%
PITTSBURGH—Harris, 5th week	91.4%
PROVIDENCE—Majestic, 1st week	166.6%
PROVIDENCE—Majestic 2nd week	144.9%
SAN FRANCISCO—Warfield, 1st week	131.3%
SAN FRANCISCO—Warfield, 2nd week	142.3%
SAN FRANCISCO—Warfield, 3rd week	104.0%
SAN FRANCISCO—Warfield, 4th week	89.0%
SAN FRANCISCO—Warfield, 5th week	69.3%
ST. LOUIS—Ambassador	158.5%
(DB) Senorita from the West (Univ.)	
ST. LOUIS—Missouri, MO 1st week	201.8%
(DB) Senorita from the West (Univ.)	
ST. LOUIS—Missouri, MO 2nd week	183.4%
(DB) Captain Tugboat Annie (Rep.)	
WASHINGTON—Palace, 1st week	144.3%
WASHINGTON—Palace, 2nd week	118.5%

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MY REPUTATION (WB)

Intermediate Report:

Total Gross Tabulated	$379,500
Comparative Average Gross	332,800
Over-all Performance	111.0%

BALTIMORE—Stanley	118.3%
CINCINNATI—RKO Albee	134.5%
CINCINNATI—RKO Shubert, MO 1st week	130.4%
INDIANAPOLIS—Indiana	105.4%
LOS ANGELES—Warner Downtown, 1st week	141.4%
LOS ANGELES—Warner Downtown, 2nd week	116.1%
LOS ANGELES—Warner Hollywood, 1st week	169.0%
LOS ANGELES—Warner Hollywood, 2nd week	112.7%
LOS ANGELES—Warner Wiltern, 1st week	161.3%
LOS ANGELES—Warner Wiltern, 2nd week	120.9%
MILWAUKEE—Warner, 1st week	118.1%
(DB) Girl On The Spot (Univ.)	
MILWAUKEE—Warner, 2nd week	93.7%
(DB) Girl On The Spot (Univ.)	
MILWAUKEE—Warner, 3rd week	31.2%
(DB) Girl On The Spot (Univ.)	
MINNEAPOLIS—Radio City	109.6%
MINNEAPOLIS—Century, MO 1st week	183.3%
NEW YORK—Strand	99.8%
(SA) Orrin Tucker's Orchestra	
PHILADELPHIA—Mastbaum	109.7%
PITTSBURGH—Penn	116.5%
ST. LOUIS—Ambassador	88.4%
(DB) Pursuit To Algiers (Univ.)	

Tax Assessment Unchanged on New York Houses

Manhattan theatres generally will carry the same assessed valuation in 1946-47 as they do at tpresent. This was pointed out in a report submitted recently to Mayor William O'Dwyer by the New York City Tax Commission.

The total tentative 1946-47 assessed valuation for New York City was reported at $15,975,847,166, or $72,869,470 higher than the final 1945-46 valuations.

The following Manhattan theatres, however, will carry the same assessed valuations as at present:

Century, $1,200,000; Astor, $1,700,000; Booth-Shubert, $1,175,000; Capitol, $2,275,000; Criterion, $6,575,000; Victoria, $2,150,000; Hollywood, $1,025,000; Loew's State, $3,800,000; Mayfair, $1,725,000; Palace, $1,250,000; Rialto, $2,850,000; Rivoli, $1,450,00; Roxy, $4,350,000; Strand, $3,175,000; Times-Apollo, $1,400,000.

Out of a list of 44 New York theatres only one, the Windsor, was raised, and that by only $10,000, to $380,000. The Winter Garden was cut $15,000, to $2,210,000, and the Ambassador, $20,000, to $470,000.

The Paramount building and theatre were assessed at $10,900,000.

The majority of the theatres received increased assessments last year.

New York University Sets Library of Classics

New York University has established a library of motion picture classics for student study. The first five films selected for a permanent collection are "Rebecca," "Stagecoach," "The Great McGinty," "Here Comes Mr. Jordan" and "The Grapes of Wrath." Robert Gessner, chairman of the Department of Motion Pictures, said the first group had been chosen to "illustrate to students some of the major dramatic qualities which must be an integral part of artistically successful films" of various types.

Rock Returns to Universal As Executive Producer

Joe Rock has returned to Universal as executive producer after an absence of more than 20 years during which time he produced films in England and served there in World War II. When first at Universal, Mr. Rock was the producer of comedies starring Stan Laurel, Slim Summerville, Chester Conklin and others. In England he formed Sterling Pictures Corporation, which he still controls, and also owned and operated. until the outbreak of war, Rock Studios.

Schine Signs Monogram

The Schine Circuit, operating 149 theatres in New York, Ohio, Kentucky, Delaware and Maryland, has signed for the entire Monogram program for the 1945-46 season.


Libby's
JUICE
MILK
SANKA
COFFEE
JUNKET
RENNET MIX
COOK
BOOK



THIS IS A man trap!

It happened one wedding night
When the bride locked him out
And the groom tried to sleep on the divan!
Here's 1946's first BIG comedy hit!
"Played big to preview audience"—M. P. HERALD
"Merry jingle at box-office"—M. P. DAILY
Another Big One from Leo to the fans!

M·G·M presents

ROBERT WALKER
JUNE ALLYSON

(The love-team of "Her Highness and the Bellboy")



They're so nice togeth

"THE SAILOR TAKES A WIFE"

with HUME CRONYN • AUDREY TOTTER • EDDIE "ROCHESTER" ANDERSON • REGINALD OWEN

Screen Play by CHESTER ERSKINE, ANNE MORRISON CHAPIN and WHITFIELD COOK • Based on the Play by CHESTER ERSKINE

Directed by RICHARD WHORF • Produced by EDWIN H. KNOPF

LITH

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Be Prepared

The idea of a newspaper strike denying theatres their most important advertising medium may seem remote to many of us.

During the past months there have been several such strikes in major cities which, when coupled with present labor conditions, indicates what could happen in any other city.

Assuming that a strike should suddenly interrupt newspaper service, how many theatres do you suppose would have a comprehensive campaign prepared to keep patrons informed on the theatre's attractions?

The point is that foresight is much better than hindsight. Ideas, planned for such an emergency in advance, are apt to prove more effective and economical in an emergency than any promotions hastily prepared. If such a program is ever needed, it will be needed quickly.

If each theatre had some positive plan of action ready, the plan could be brought into play with sufficient time to permit contracting for preferred radio time. Arrangements with trucking firms, taxis and other vehicles to carry banners or bumper strips could likewise be set. And tieups with merchants for free window space or announcements on their regular radio broadcasts could be initiated.

Circulars, delivered door to door, or a mailing list might assure important coverage if advance thought were given to the preparation and distribution of these media.

Window cards, sniping, sidewalk stencils, street ballyhoos and other showmanship ideas could be weighed on the basis of cost against coverage to eliminate possible extravagance.

The recent newspaper strikes in New York, Cleveland and Reading, Pa., were not without their brighter moments, reflected in the ingenious devices employed by theatremen to publicize their attractions.

With a little advance concentration on what to do in a similar situation, any of us could undoubtedly do even a better job.

▽ ▽ ▽

Cinderella Search

Our selection for the most perfect theatre tieup in recent months is the Warner Bros. Cinderella Search for theatres scheduled to play "Cinderella Jones."

Key houses will be supplied with glass slippers by the distributor, the idea being to locate the local miss whose foot will fit, then provide her an evening of diversion such as the mythical Cinderella might enjoy in this modern age.

Aimed to excite interest among movie fans of every age, the device is a natural for even last run houses.

▽ ▽ ▽

Advancement

The announcement that James J. Dempsey, manager of the Paramount theatre, Lynn, Mass., has been stepped up to a district manager's post with the Mullins-Pinanski circuit comes as good news to those familiar with the fine job he has been doing, and which we have been reporting from time to time.

Equally cheering was the recent announcement that Lamar Swift, city manager for Lucas & Jenkins in Macon, Ga., has also moved ahead as a district manager with that company.

We always find it pleasing and significant when those whose activities are reported in these pages move on to bigger jobs.

Advancement and progress seem to have a habit of searching out unusual aptitude and talent. Sometimes in the straightforward exchange of ideas with other showmen, the day of recognition is merely hastened. In the long run, the reader will perceive that those who are in the habit of doing—without too much effort at secrecy—are generally the same ones whose names come to the fore whenever promotions are announced.

▽ ▽ ▽

Ingenuity in Bunchez

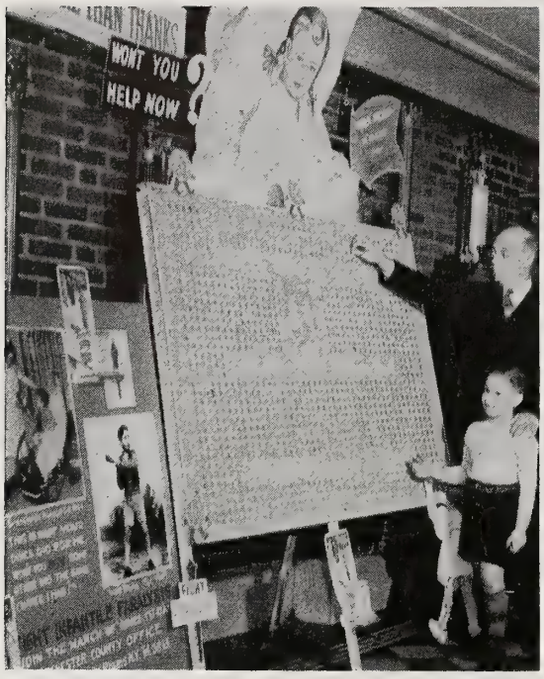
Leave it to a woman to out-think the newspapers. In Baltimore, the merchants of that city are not enthusiastic toward theatre cooperative ads because the newspapers command much higher amusement rates if the announcement includes mention of a motion picture.

Gertrude Bunchez, publicist for the Century theatre, recently broke the ice with a two-column by 21-inch merchant tieup which the newspapers accepted at the lower lineage rate. A large scene cut, titled "What Next, Corporal?", headed the advertisement, which led into the vendor's announcement that clothes were available to discharged servicemen.

The ad faced directly into the amusement page, with the theatre's regular space calling attention to the current attraction, "What Next, Corporal Hargrove?".

—CHESTER FRIEDMAN

DIMES ROLL FOR POLIO FUND



Mike Stranger's perforated postcard, containing 1,200 dime-sized holes, at Loew's White Plains, N. Y., is officially launched by Mayor Silas Clark of that city.



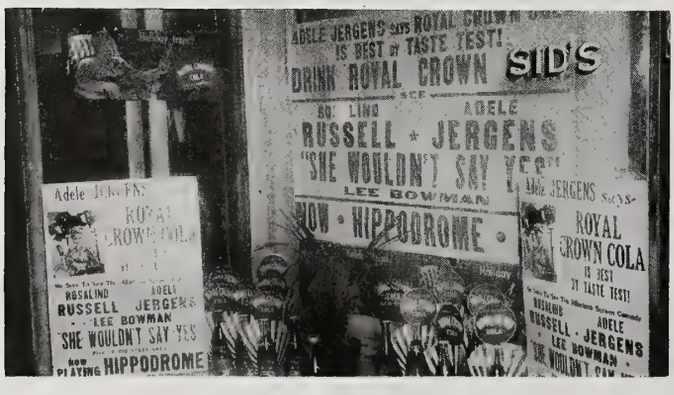
Sam Gilman, manager of the Regent, Harrisburg, Pa., gave patrons an opportunity to toss extra dimes into a saucer. Those whose coins stayed in the saucer received a free guest ticket.



Patrick Reed, manager of the Odeon, Portsmouth, England, created this novel lobby display for "The Lost Weekend".



At Century's Valley Stream theatre, Long Island, N. Y., manager Ben Mindlin's "big heart" collector was a container for additional dimes and dollars from theatre patrons.



Right, display board created in the lobby of the Colonial, Richmond, Va., for "Rhapsody in Blue" by manager C. D. Hubert.

Left, Ted Routson, publicist for the Hippodrome in Baltimore, tied up with Royal Crown Cola and landed fifty windows for "She Wouldn't Say Yes".







BIGGEST WEEK IN CAPITOL, N.Y. HISTORY! BREAKS 27-YEAR RECORD!

NEWS ITEM: George Sidney, director of "Anchors Aweigh" was a New York visitor this week and had the pleasure of seeing his newly directed picture, "The Harvey Girls" set an all-time Capitol record.

Outdoor Ballyhoo

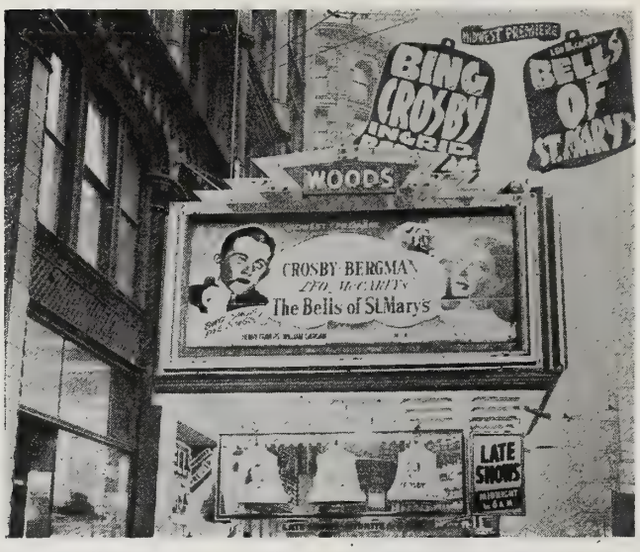
which merits attention from showmen



To promote "One Way to Love" at the Strand, Providence, manager Ed Reed cleverly sniped these directional signs on street posts.



Here's a stunt used by manager Fred Greenway at the Palace, Hartford, Conn., which not only attracted widespread attention but was also responsible for unusual publicity stories in the daily newspapers.



Left, Woods theatre, Chicago, gets special outside attention from publicist N. E. Kassel on "Bells of St. Mary's".



Right, publicist Auriel Macfie arranged this tieup with Broadway Hollywood department store to promote "Blithe Spirit" at the four Music Hall theatres in Los Angeles.



Provocative title makes "Snafu" a natural for window tieups such as the one above promoted by Ray Allard, manager of the Center, Fall River, Mass.



"Rhapsody in Blue" window tieup set with the Hudson Bay Company by Walter Wilson, manager of the Capitol theatre, Edmonton, Alberta, Canada.

EXHIBITORS!

UNITE FOR A NATION UNITED!

With the sincerity and devotion you contributed toward the winning of the war — let us now join together to continue this great work of preserving for all the peoples of our country the Unity won at such great cost.

★ **SPYROS P. SKOURAS,**
National Chairman Motion Picture Industry

★ **J. ROBERT RUBIN,**
Vice-Chairman

★ **JOSEPH R. VOGEL,**
National Exhibitor Co-Chairman

★ **CHARLES REAGAN,**
National Distributor Chairman

★ **HARRY BRANDT,**
National Exhibiitor Co-Chairman

★ **HAROLD MIRISCH,**
National Exhibitor Co-Chairman

Join in the Motion Picture Industry's Observance of

AMERICAN BROTHERHOOD WEEK

FEBRUARY 16—24

(Sponsored by the National Conference of Christians and Jews)

Trailer Produced by

DAVID O. SELZNICK

and

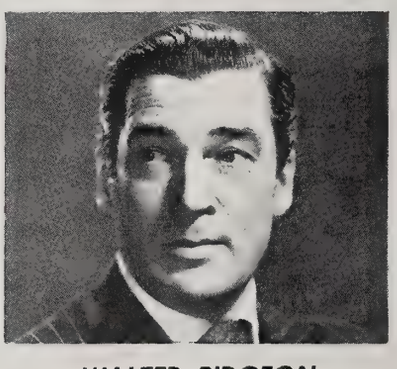
STARRING



JENNIFER JONES



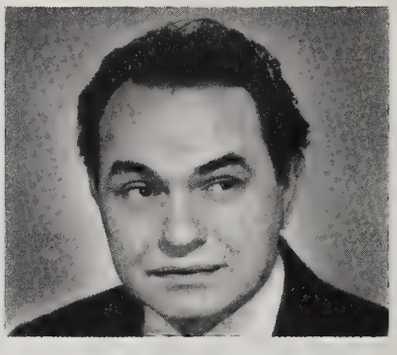
INGRID BERGMAN



WALTER PIDGEON



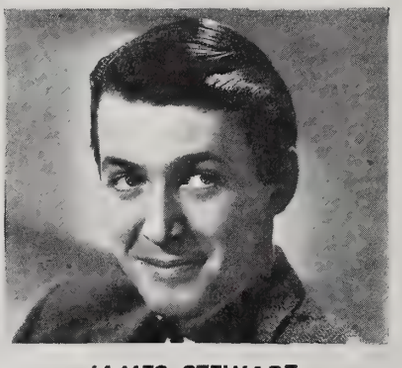
EDDIE CANTOR



EDWARD G. ROBINSON



KATHERINE HEPBURN



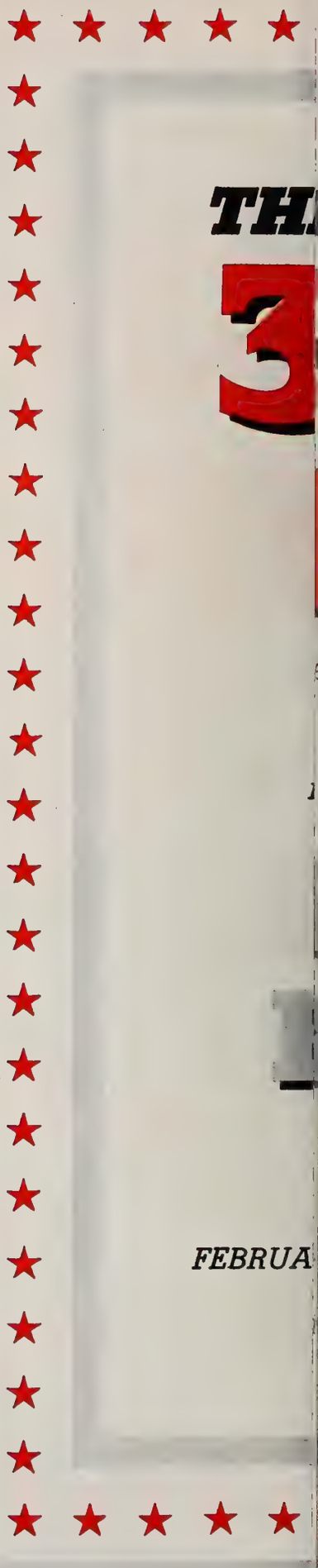
JAMES STEWART



VAN JOHNSON



SHIRLEY TEMPLE



Your audiences will cheer—

TIRRING, STAR-SPANGLED,

-MINUTE TRAILER

IT'S FREE

ecially produced by DAVID O. SELZNICK

UNITED AMERICA!

AMERICAN ROTHERHOOD WEEK

24 (Sponsored by the National Conference of Christians and Jews)

ESIDENT HARRY S. TRUMAN
Honorary Chairman

HONORABLE HAROLD E. STASSEN
General Chairman

This very minute CONTACT...

NATIONAL SCREEN EXCHANGE	OR	LOCAL DISTRIBUTION CHAIRMAN
ALBANY • 1044 Broadway		**ALBANY** • Ray Smith • Warner Bros. • 1058 Broadway
ATLANTA • 167 Walton St., N.W.		**ATLANTA** • Wm. Zoellner • Loew's Inc. • 198 Luckie St., 1, N.W.
BOSTON • 95 Broadway		**BOSTON** • Wm. Horan • Warner Bros. • 131 Arlington St.
BUFFALO • 505 Pearl St.		**BUFFALO** • Al Herman • Warner Bros. • 470 Franklin St.
CHARLOTTE • 303 West 3rd St.		**CHARLOTTE** • Ben Rosenwald • Loew's Inc. • 301 S. Church St., 1
CHICAGO • 1307 So. Wabash Ave.		**CHICAGO** • J. Harold Stevens • Paramount Pictures, Inc. • 1306 So. Michigan Ave.
CINCINNATI • 1635 Central Parkway		**CINCINNATI** • Alan Moritz • Columbia Pictures • 1634 Central Parkway
CLEVELAND • 2336 Payne Avenue		**CLEVELAND** • L. R. Brauer • Universal Pictures • 2342 Payne Ave., 14
DALLAS • 2012 Jackson St.		**DALLAS** • Fred Larner • Paramount • 412 So. Harwood St.
DENVER • 2136 Champa St.		**DENVER** • Arthur Abeles • 20th Century-Fox • 2101 Champa St.
DES MOINES • 1003 High St.		**DES MOINES** • Jack Kennedy • Loew's Inc. • 618—12th St., 9
DETROIT • 2943 Cass Avenue		**DETROIT** • Joe Gins • Columbia Pictures • 200 Film Exchange Bldg.
HOLLYWOOD • 7026 Santa Monica Blvd.		**INDIANAPOLIS** • W. Guy Craig • Columbia Pictures • 432 N. Illinois St.
INDIANAPOLIS • 328 No. Illinois St.		**KANSAS CITY** • Wm. E. Truog • United Artists Corp. • 221 W. 18th St.
KANSAS CITY • 1706 Wyandotte St.		**LOS ANGELES** • Harry Cohen • RKO Radio Pictures, Inc. • 1980 S. Vermont Ave.
LOS ANGELES • 2018 So. Vermont Ave.		**MEMPHIS** • Tom Young • 20th Century-Fox • 151 Vance Ave.
MEMPHIS • 500 South 2nd St.		**MILWAUKEE** • Harold Wirthwein • Paramount Pictures, Inc. • 1121 N. 8th St.
MILWAUKEE • 814 No. 11th St.		**MINNEAPOLIS** • Ben Blotcky • Paramount Pictures, Inc. • 1201 Currie Ave.
MINNEAPOLIS • 1105 Currie Ave.		**NEW HAVEN** • Carl Goe • Warner Bros. • 134 Meadow St.
NEW HAVEN • 82 State Street		**NEW ORLEANS** • Luke Conner • Warner Bros. • 150 S. Liberty
NEW ORLEANS • 1431 Cleveland Ave.		**NEW YORK** • Henry Randel • Paramount Pictures, Inc. • 331 W. 44th St.
OKLAHOMA CITY • 611 West Grand Ave.		**NEW YORK** • Ed. Bell (New Jersey) • Paramount Pictures, Inc. • 331 W. 44th St.
OMAHA • 1508 Davenport St.		**OKLAHOMA CITY** • M. W. Osborne • 20th Century Fox • 10 N. Lee
PHILADELPHIA • 1201 Vine Street		**OMAHA** • D. V. McLucas • United Artists Corp. • 1508 Davenport St.
PITTSBURGH • 1627 Boulevard of Allies		**PHILADELPHIA** • Geo. Schwartz • Universal Pictures • 302 N. 13th St.
PORTLAND • 909 N. W. 19th Ave.		**PITTSBURGH** • Pete Dana • Universal Pictures • 1709 Boulevard of the Allies, 19
ST. LOUIS • 3318 Olive Street		**PORTLAND** • Mark Corey • RKO Radio Pictures, Inc. • 915 N. W. 19th Ave.
SALT LAKE CITY • 212 East 1st So. St.		**ST. LOUIS** • B. J. McCarthy • United Artists Corp. • 3316 Olive St.
SAN FRANCISCO • 140 Leavenworth St.		**SALT LAKE CITY** • Charles Walker • 20th Century-Fox • 216 E. 1st South
SEATTLE • 2413 Second Ave.		**SAN FRANCISCO** • Newton Jacobs • RKO Radio Pictures, Inc. • 251 Hyde St.
WASHINGTON • 924 New Jersey Ave.		**SEATTLE** • Maurice Saffle • Loew's Inc. • 2331—2nd Ave., 1
		WASHINGTON • John Allen • Loew's Inc. • 1009 N. J. Ave., N.W., 1

say: "of course, I want the free trailer for—

AMERICAN BROTHERHOOD WEEK

FEBRUARY 16—24

PRINT IN U.S.A.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

COLONEL EFFINGHAM'S RAID

A North-South exploitation campaign launched the opening of "Colonel Effingham's Raid" at the Paramount theatre in Atlanta, Ga., and Town Line, N. Y.

Tom Read, city manager for the Lucas and Jenkins theatres, and Sid Blumenstock, assistant exploitation manager for Twentieth Century-Fox, engineered the promotion campaign in the Southern city.

Charles Coburn, the star, and Barry Fleming, the author of the best-seller, attended. Coburn was the guest of honor at the Capital City Club the day before the opening. He and author Fleming were welcomed to the city by Governor Arnall and Mayor Hartzell.

Radio played an important role in publicizing the attraction. The luncheon was broadcast over WAGA. Coburn also spoke over WSB and WGST.

National Publicity on Balloting

Newspapers, window tieups and radio plugs were coordinated with personal appearances of star and author.

The showing of the film in Town Line was tied in with the town's voting to come back to the union. Since the Civil War, this community of 500 has not been officially a part of the United States. In 1860 it seceded from the Union, casting its lot with the South. By official balloting the citizens voted to restore its status as part of the nation.

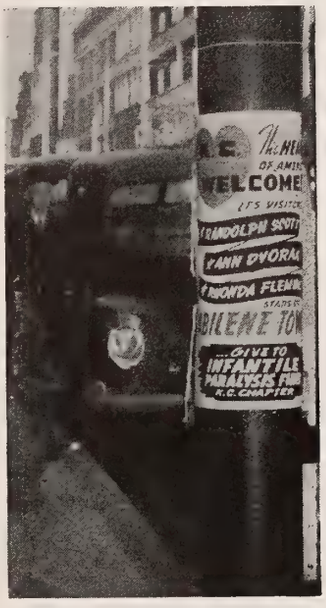
As part of Town Line activities, Cesar Romero and Martha Stewart were the guests of honor at a civic luncheon and a special screening of the picture for the entire population of the town. The stars were also spectators at the flag-raising ceremonies.

Local and nationwide newspaper coverage attended the voting and the screening.



Street banner and gaily decorated theatre facade mark the opening of "Col. Effingham's Raid" at the Paramount theatre, Atlanta.





For the opening of "Abilene Town" at the Midland, Kansas City, above, manager Russ Bovim's attractive front display; right, tie-in with the March of Dimes drive permitted placing of cards on city's street posts.

SNAFU

Stores of Bay City, Mich., were extensively promoted for the world premiere of "Snafu" at the Washington theatre. Virtually every store in town devoted at least one window to the opening.

Conducting the campaign was manager Ed Johnson. He worked two versions of the street ballyhoo idea. The first consisted of placing 25 giant squash at strategic points in the city with placards announcing the opening. For the other street attraction five girls paraded with lettered cards, which when arranged in proper order spelled "Snafu" on one side, and "world premiere starting Washington theatre" on the other side.

Johnson kept his patrons well informed of the playdate by announcing it in advance on his marquee and for opening night had a specially built front set in place. Flags decorated the theatre front and street and one-sheets were displayed throughout the lobby.

Manager Ray Allard of the Center theatre, Fall River, Mass., highlighted his campaign for "Snafu" with tie-in windows, a radio contest, newspaper plants and special attention to the theatre front.

Allard used a 30 x 40 in color out front representing five theatre doors, each carrying a letter of the word "Snafu." In addition he arranged two-foot high cutout letters spelling the title which was placed on top of the marquee.

A contest for the best window display was won by the Adaskins Department Store, which displayed a complete living room. Other shops which contributed full windows for the campaign were: Victory Sweater Shop, Terminal Bakery, Arthur's Radio Shop, Wilbur's Dress Shop, Sports Center, and Talbot's Dress Shop.

For his radio contest, Allard tied-in a popular air show with the picture over WSAR. An interview with George Abbott and the children who had appeared in the original Broadway cast of "Snafu," was set in the *Herald-News*.

Ballyhoo Sells in Syracuse

In Syracuse, N. Y., manager Spencer Steinhurst of Loew's Strand, organized a campaign based on sales angles, attention to the front of the theatre, newspapers, street ballyhoo, store co-ops and a contest.

Steinhurst, for a street ballyhoo, had five boys with lettered cards spelling "Snafu" and a sixth boy carrying the card with theatre copy. For use on the street, the title was jumbled up and at busy intersections was assembled to read "It's fun for U FANS" (Snafu spelled backwards) and reassembling to spell the title correctly.

Newspaper stories were planted in the Syracuse *Post-Standard* and *Herald-Journal*. Counter cards were placed in leading drug stores for store co-ops.

MY REPUTATION

Tie-ups with the Royal Crown Cola people for the engagement of "My Reputation" at the RKO Albee theatre, Cincinnati, netted manager Joe Alexander a great deal of publicity. The star of the picture, Barbara Stanwyck, gave the Royal Crown product a

(Continued on page 56)

2,186 dates–with recor

have now established

one of the top gros

in distribution.

* If you haven't played KISS and TELL, we suggest you check results with theatres that have already played it.

d after record broken-

Kiss and Tell* as

sers of all pictures



"My Reputation" Gets Good Cooperative Support

(Continued from page 53)

national endorsement. They reciprocated by distributing 750 window cards, 500 window streamers and by advertising the picture on the backs of a dozen trucks.

For the film's opening in Altoona, Pa., J. Silverman, manager of the Strand theatre, arranged for an entire page of art in the *Tribune*. The theatre stood only the cost of the cuts.

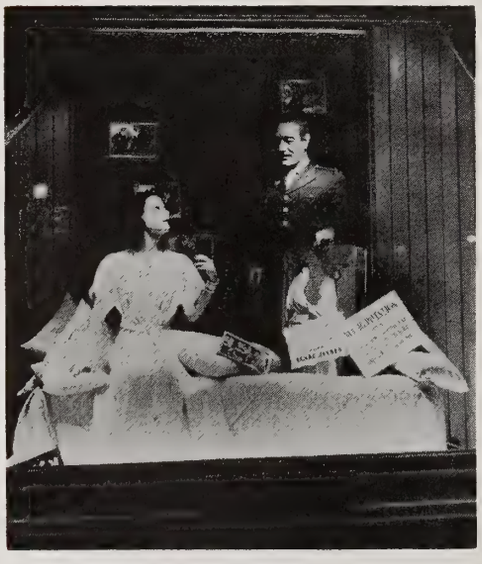
In another tie-in Silverman obtained 150 outlets from Royal Crown Cola, plugging the film and theatre. Other promotions instituted by Silverman were teaser ads in both the amusement and women's pages; song tie-up on "While You're Away" in Winter Music Shop and Book and Record Shop, and tie-ins with downtown stores on jewelry.

Fine Enlists Merchant Aid

Manager Jesse Fine of the Grand theatre, Evansville, Ind., for his campaign on "My Reputation" obtained the cooperation of the Muir Drug Store for a "Reputation Merchandise Sale," highlighting the long established reputation of the store. About 10,000 heralds, with "My Reputation" and notice of the sale stamped on them were distributed. De Jong's Ladies Shop of Evansville also plugged the picture with displays of spring styles by "designers of reputation."

Promotion for the picture took on a new approach in Louisville, Ky. Manager Cliff Buechel of the Mary Anderson theatre in cooperation with A. A. Daugherty, film critic and daily columnist for the *Louisville Times*, invited five guest critics to the opening. Daugherty wrote his review on the basis of their combined opinions.

Guest critics were selected from writers of the best letters of 50 words or less on the theme: "My Reputation for an Opinion of Motion Pictures is as Good as a Newspaper Critic's Because. . . ." The contest was given daily publicity in Daugherty's column for 10 days preceding the opening of the picture.

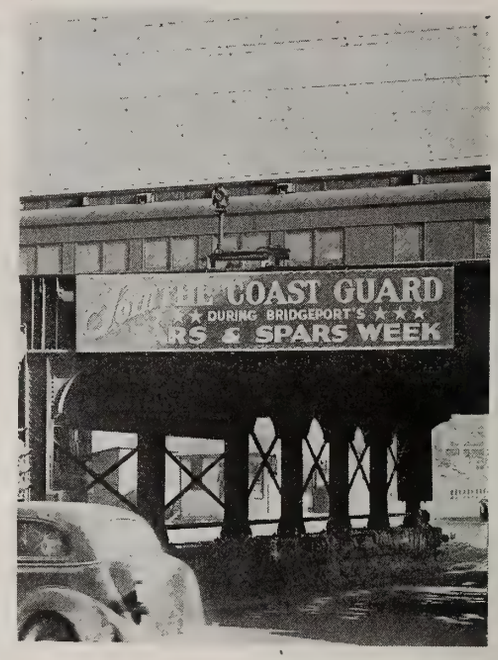


Main window of Rothschild's department store, Oklahoma City, promoted by Jack Swiger for his date on "My Reputation" at the Criterion theatre.

The Criterion theatre, Oklahoma City, promotion conducted by manager Jack Swiger for "My Reputation" involved an overall tie-up with the Rothschild Department Store, which plugged the picture on its radio program, used window displays and placed two large institutional ads in newspapers tying the reputation of their organization with the picture.

In Memphis, Jim Barnes, publicity manager for the Warner theatre, took advantage of a national tie-up set by the publicity department of Warner Bros. Pictures with the Scripps-Howard newspapers.

He contacted the editor of the *Press-Scimitar* and arranged for a contest sponsored by that paper. Contestants were asked in the *Press-Scimitar* columns to submit a statement of 100 words or less on the topic, "What My Reputation Means to Me." Winners will receive $100 prizes in each city and will qualify for a $500 national prize offered by Warner Bros.



Railroad overpass carries plug for "Tars and Spars Week", celebrated in Bridgeport in connection with the opening of "Tars and Spars" at the Majestic theatre.

TARS AND SPARS

A proclamation by Mayor Jasper MacLevy of Bridgeport, Conn., setting a "Tars and Spars Week" in connection with the opening of "Tars and Spars" at the Loew-Poli Majestic, highlighted manager Harry A. Rose's extensive promotion campaign.

The proclamation, based on the fact that the United States Coast Guard is celebrating its 156th Anniversary during 1946, appeared in the Bridgeport *Sunday Post* and the *Sunday Herald*. In his proclamation Mayor MacLevy urged all citizens "to see the highly entertaining picture 'Tars and Spars' at the Majestic theatre."

Sets Screening and Dinner

A week prior to the opening Rose screened the picture for his employees thereby obtaining word of mouth promotion. Another angle was a press dinner at the Barnum Hotel opening night. Critics and reviewers attended from New Haven, Meriden and Hartford. Sid Caesar, comedy star of the picture, appeared in person.

Rose had extensive radio coverage including: three plugs on the WNAB Guess-the-Tune Program; a broadcast of the Jane Dillon program; May Bradshaw Hayes interview with Sid Caesar; announcements on the "Make Way for Tomorrow" program, and a March of Dimes tiein at Howlands which was aired.

Opening night at the theatre, Rose had a 46-piece Coast Guard Band from New London. Caesar made a personal appearance and George J. Skidd, Coast Guard hero from Norwalk, attended.

National ads appeared in newspapers three days in advance, with regular follow-up ads. Sunday stories appeared in advance in the *Post* and *Herald* with art. Rocky Clark's radio column also had a story with art. Other news photos showed Caesar arriving at the station being greeted by Spars in uniform and his broadcast for the March of Dimes. The *Herald* ran a story on the Spars visiting the paper's composing room. Other breaks appeared in *Sport Life* and *Sporting News*.

Six music stores, Piquette, Maresco, E. K. Music, Gillman's, Beyer's and Music Center carried window displays with title covers. Other stores and concerns with window displays were United Illuminating Co., Sears Roebuck, Style Guide, Outlet Millinery, Poli Shoe Repairing, and Madison Jewelry.

Rose had a large banner displayed at the railroad station, and welcome signs for Caesar in front of the Savoy, Stratfield and Barnum hotels.



NEW YORK HERALD TRIBUNE, FRIDA

Nelson Named World's No. 1 Male Athlete

Golfer Takes Honor Second Year in a Row

Texan Piles Up 161 Points to 150 for Blanchard; Newhouser 3d With 73

Byron Nelson, winner of the national P. G. A. championship and eighteen other tournaments, was named the world's No. 1 male athlete of 1945 yesterday by sports writers across the country who voted the honor to the Texan for the second consecutive year. But the thirty-three-year-old shot-maker encountered tougher opposition in the annual Associated Press poll to select the best com-

Columbia is happy to have in release three thrilling golf shorts featuring BYRON NELSON . . . currently the hottest sports figure in America. Many requests have been received from exhibitors for bookings and re-bookings on these shorts. This is a great opportunity for smart showmen to capitalize on BYRON NELSON'S sensational nation-wide publicity.

A Word To The Wise!

Many exhibitors are taking advantage of the great public appeal of these shorts by showing and advertising them as a three-time series.

Additional prints are being supplied to all branches to fill the widespread demand for these three popular reels.

They're Hot!

1. Kings of the Fairways
2. Iron Masters
3. Chips and Putts



COLUMBIA PICTURES

Tieups Numerous For "They Were Expendable"

To usher in their dates on "They Were Expendable" around the country, theatremen have been putting on some excellent campaigns to put over their dates.

In Washington, division manager Carter T. Barron and Henry Shields, publicist, staged a "Salute to the Navy" program with various doings scheduled for each day of the week. Much was made in the local press and radio over the personal appearance of Robert Montgomery and Donna Reed.

A special souvenir program was gotten out for the occasion, printed in Navy Blue with gold tassels. These were distributed at the premiere. Radio coverage included breaks on Stations WMAL, WTOP, WWDC, WOL, WWDC, WRC and WINK. Department stores came through with effective window tieups, school cooperation was secured; light poles bannered and bookmarks distributed.

War Hero Visits Winchester

When Comd. John D. Buckeley recently arrived in Winchester, Va., with Tom Baldridge of MGM, in connection with the opening of "They Were Expendable," Lamar Keen at the Capitol theatre there made arrangements with Station WING for the Commander to be interviewed over the air.

After the interview Comd. Buckeley returned to the theatre and was introduced to the audience at the conclusion of the Universal News shot showing the Commander reviewing PT boats on the Potomac. The Commander spoke briefly of his exploits and gave a fine plug for the picture.

In New Haven, Morris Rosenthal at the Loew Poli theatre arranged for the personal appearance of Chief Torpedoman DeMaio, a local boy who had served under Comd. Buckeley, and a testimonial dinner was tendered the lad. The highlight of the dinner was a telephone call from Robert Montgomery at the coast, who presented DeMaio with a gold pen and pencil set by proxy. A special luncheon and private screening was also arranged and was attended by the press and radio men. Newspapers carried art and stories in this connection.

Radio, Libraries Aid Campaign

DiMaio made a personal appearance at the theatre and was interviewed by Station WELI for a 15-minute period. The luncheon and testimonial was broadcast and invitations were extended to the Governor, Mayor, Admiral Hart, Navy officials and prominent local citizens.

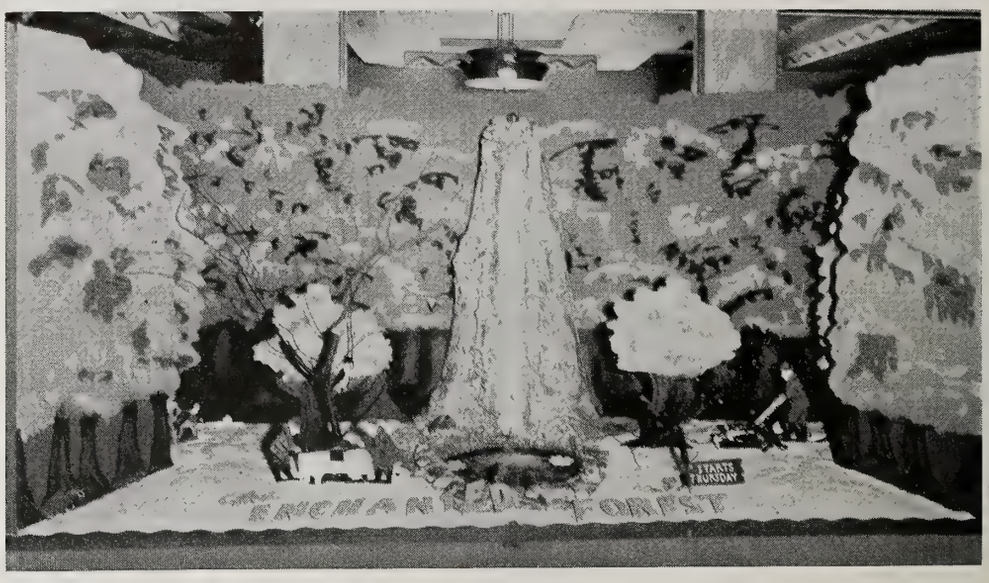
Stills were landed in the public library; bookstores used special displays for windows and counters and bookmarks were distributed to downtown bookstores and inserted in movie magazines on stands. Cards were placed in hotels, restaurants and soda fountains and a lobby display was used three weeks in advance of the opening.

For his "Expendable" date at Loew's theatre, Harrisburg, Pa., Sam Gilman garnered much newspaper and radio publicity when Commander Buckeley visited his city in connection with the date.

The day started off by picking up the Commander on the outskirts of town with a motorcycle escort that ended up at the City Hall, where Mayor Millekin presented the hero with the key to the city. From there, the group went to Station WKBO, where a 15-minute broadcast and interview was held. After the broadcast the next stop was to the State Capitol, where Governor Martin took over.

An informal luncheon was arranged by Gilman, after which Comd. Buckeley made a personal appearance on stage, where he was interviewed by commentators over Station WHF. Photographs of all special events were taken for newspaper breaks, which were abundant.

Barnes' Animated Lobby Display Pre-sells "Enchanted Forest"



Animation was the highlight of the "Enchanted Forest" display arranged by James Barnes for that date at the Warner theatre, Memphis. Water ran down the fall into the pond; owl's eyes blinked; gold fish swam in the pond, and miniature figures of men sawing wood were also animated.

Paramount in Promotion Tie-in With Schwayder Brothers

Paramount pictures and stars will be tied in with a national advertising campaign planned by Schwayder Brothers of Denver, manufacturers of card tables and luggage. The campaign will include four-color full pages in national magazines and leading women's and motion picture fan magazines. The company will use 5,000 display cutouts and window cards, newspaper mats and cooperative advertising and direct mail pieces.

Novel Ballyhoos Set by Greenway

For street ballyhoo on "And Then There Were None," manager Fred Greenway, Loew's Palace, Hartford, Conn., and his assistants, Angella Corrado and Martha Gilwech, decided to dress up 10 school boys in Indian costumes, and copy reading: "We are the 10 little Indians invited to the Loew's Palace theatre to see 'And Then There Were None'," plus playdate, etc., for effective main stem attraction. Another ballyhoo used was a man dressed as Santa Claus, with copy: "Just got in from the North Pole to see 'And Then There Were None', etc."

Guest tickets were awarded to the first five contestants sending in most titles of books written by Agatha Christie, authoress of "And Then There Were None." The Hartford News Company and the Koppleman News Service bannered a fleet of 14 trucks with appropriate copy on the film.

Plenty of advance copy and art were set in the *Hartford Times* and *Courant*. The radio show, "Under the Marquee," featured by Greenway three times a week on station WHTD from 12:45 to 1:00 in front of Loew's Palace theatre, further plugged the picture prior to and after the opening day. An appropriate herald was distributed on local newsstands by dealers of Pocket Book Editions of the book. In addition, advance lobby displays, special screen trailers stressing the mystery angle, book store tieups and window displays at leading department stores in Hartford were also used.

No Headlines—

No Copy—



Will score at the boxoffice
—The Exhibitor

Gets all the entertainment on the screen
—Hollywood Reporter

A grand package of entertainment
—MP Daily

Spells boxoffice in big block letters
—Daily Variety

Will have a large appeal
—L. A. Times

A showman's delight
—Boxoffice

ig profits hould prove the rule
—Film Daily

A triumph
—MP Herald

Nothin' but Praise . . .

for—

Golden Pictures presents

"BREAKFAST in HOLLYWOOD"

starring

TOM BRENEMAN • BONITA GRANVILLE

Beulah Bondi • Edward Ryan • Raymond Walburn

Billie Burke • Zasu Pitts and Hedda Hopper

plus ANDY RUSSELL

Spike Jones and His City Slickers • King Cole Trio

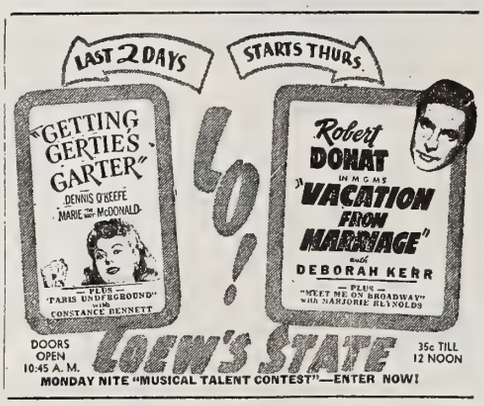
Produced by ROBERT S. GOLDEN

Directed by Harold Schuster • Original Story and Screenplay by Earl W. Baldwin

—from UA!

Display Ads

—recently submitted by Round Tablers—indicate originality of expression and balance in layouts, exemplified by the reproductions printed on this page.



Providence Bulletin

Joe Samartano, manager, Loew's State.



Welland Daily Tribune

R. G. Tiede, manager, Community theatre, Welland, Ont.



Salt Lake City Tribune

W. D. Butler, manager, Lyric theatre.



Washington Post

S. L. Sorkin, manager, RKO Keith's.



Paterson Sentinel

Jay Wren, advertising director, Paramount Adams, Newark, N. J.



New Haven Register

Lou Brown, Loew's New England.

SHOWMEN PERSONALS

In New Posts: Lester Mann, manager, Princess, Rockville, Connecticut; William Pilot, assistant and theatre booker. Robert Elliano has purchased the Colonial theatre, Milford, Conn. Al Montefalco, Plainville theatre, Plainville, Conn.

Henry Josephick, RKO theatre, New Brunswick, N. J. Richard Nussle, Sunset, San Antonio, Texas. L. D. Vaughn, Alimar and Suwanee, Live Oak, Florida. D. D. Biggs, Lake theatre, Lake City, Florida. Joe Fleishel, Athens, Deland, Florida.

Billy Wilson, Colonial, Town, Florida. Harry B. Vincent, Florida, Sarasota, Fla. Miss Shep Cochran, Fox, Ft. Meade, Fla. J. V. Carter, Jr., Majestic, Comanche, Texas. Ed Hale, Aztec, San Antonio, Texas.

Assistant Managers: Dave Badtke, Esquire, Chicago, Ill. Nelson Rundzieler, Library, Irvington, N. J. Helen Tindall, Arcadia, Wilmington, Del. Joseph McGovern, Rialto, Brooklyn, N. Y. Mrs. Maybelle Swearer, Ritz, Wilmington, Del.

Earl Smith, Queen, Wilmington, Del. Peter Manzione, Albemarle, Brooklyn, N. Y. Joe Stuart, Warner, Wilmington, Del. Fred Divine, Garde, New London, Conn. James Waits, Roosevelt; H. Swan, Belpark theatre—both in Chicago.

Returned Servicemen: Eddie Bergen, Ritz, Wilmington, Del. John Ireland, Clementon, Clementon, N. J. Henry Scholl, Capitol, Trenton, N. J. Charles Crowley, Grand, Vineland, N. J. George S. Deavors, Bijou, Knoxville, Tenn.

Harold Olds, Madison, Mansfield, Ohio. Morey McGlasson, Majestic, Abilene, Texas. Bob Lytel, Lake, Cleveland, Ohio. Marvin Rosen, Grant-Lee, Cliffside, N. J. Marlin Robinson, Capitol, Danbury, Conn.

Birthday Greetings: Earle M. Holden, Morris Swartz, Jerry Lynch, Ben A. Dyer, Murray Peck, John C. Corbett, Rodney White, Martin S. Lane, F. Mallory Pittman, George T. Rybica, Malcolm Gilbert.

C. C. Coates, Ray Hanson, Gene E. Scott, Albert Lewis, Helen Wabbe, Harold C. Lee, Claude D. Burrows, Bill Nelson, Walter Murphy, Walter Bennett, John C. Sperdakos, Mrs. Gerald Brownfield.

Mark Solomon, Mrs. I. C. Byersley, Leonard Allen, Thomas Wall, Lou S. Hart, Russell V. Hupp, Robert Marchbank, John J. Maloney, Raymond C. Langfitt, David L. Smith.

Samuel Deskalakis, Saul L. Goldstein, Perry L. Lessy, George Bronson, J. P. Perry, Stan Andrews, David Wald, Frank Austin, Floyd Lincoln Gray, Robert K. Shapiro

New Record Set in Mexico City With "Dillinger" Ballyhoo

Jack Lamont, Monogram International Corporation's Central American representative, reports that "Dillinger" opened in Mexico City to a new record figure for the Colonial theatre.

The publicity campaign for the picture was very extensive and included: 10 spot announcements on every radio station, beginning a week before the opening and running for one week after opening; the distribution of 15,000 cardboard pistols imprinted with the playing dates and two large display cut-outs at the theatre.

A special gondola with all four sides carrying large displays, and running for eleven days, six hours each day, was used over all streetcar tracks in the city, with bell clanging. Special trailers ran for two weeks in advance and a record was run while the house was dark, having shots, screams, sirens, etc., with a terrific short plug on picture between bursts.

McCarthy Has Special Screening

Religious, civic and educational leaders of Hartford, Conn., were guests recently of manager James F. McCarthy of the Strand theatre at a special advance screening. The occasion was the opening of the short feature, "Hitler Lives?" The picture drew favorable editorial comment in both the Hartford *Courant* and *Times,* together with reviews and publicity.



by THE HERALD

Ben Griefer, left, manager of the Paramount theatre, and Jay Wren, ad head for Paramount Adams circuit in Newark, N. J., pay a friendly call to the Round Table office.

Ben Griefer Celebrating His 20th Year in Business

Ben Griefer, general manager of the Paramount and Adams theatres in Newark, N. J., is celebrating his 20th year in show business. Bitten by the lure of the business at an early age he forsook the study of law to become an usher at the old Rialto theatre in New York, having been hired by Robert M. Weitman.

There followed a long association with Weitman at the Brooklyn Paramount and the New York Paramount with a way stop in between at the Criterion, New York. In 1941 Griefer moved to Newark to operate the Paramount and Adams theatres there in association with A. A. Adams, Paramount partner.

Griefer served as co-chairman of the Newark War Activities Committee and the Newark War Finance Committee during the war. He is also actively identified with fraternal and civic organizations, having staged benefit shows on numerous occasions.

Rothenstein Started Ticket Taking at the Age of Ten

Martin Rothenstein, manager of Warner's Strand theatre in Pittsburgh, Pa., was born in Aliquippa, Pa. on December 6, 1916.

Martin has been in show business for over twenty years, having started as ticket taker at the door of his dad's theatre when he was ten years old.

At the tender age of sixteen, Rothenstein became manager of the theatre, the Aliquippa, and thence went to the Cambridge theatre, Cambridge Springs, which he managed for eight years before entering the Armed Forces in 1942. A year later Martin received his honorable discharge and took over his present theatre assignment.

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Over 2350	1.47	3.68	18.42	29.47	73.68

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Raibourn Sees Television As Aid to "One World"

Because it combines all of the most forceful characteristics of both the motion picture and radio for influencing the lives and actions of people within its range, television may develop into a powerful aid for the realization of "one world," Paul Raibourn, economist for Paramount Pictures, Inc., told the associate members of the New School Tuesday night in New York.

To achieve this end, television as well as motion pictures and radio must be free to depict accurately life as it is lived in various parts of the world, Mr. Raibourn emphasized. To do this, international agreement must exist guaranteeing to all full freedom to pick up material wherever they are and to transmit this material to others.

Mr. Raibourn outlined the parts played by the motion picture as a propaganda and an entertainment medium over the past twenty years and pointed out how much more effective entertainment had been in selling the United States to the rest of the world.

Chicago Union Rules Veteran Must Wait

The Chicago operators union is challenging the fight of ex-G.I. Edward J. Cooney, back after two and a half years of service in the Pacific, to regain his job as projectionist at the Ogden Theatre, operated by his father, Benjamin. The house, prior to the war, was non-union, but was unionized during Mr. Cooney's absence. James Gorman, president of the local union, has said they cannot permit Mr. Cooney's return to his former job and if he wants to join the union "he'll have to get in line to join—and there's a long waiting list." Assistant District Attorney Maurice Mandelman, handling the case for the veteran, has filed suit in federal court in Chicago.

Republic Signs Gene Autry For Four Western Films

Gene Autry, recently discharged from the Army Air Forces, has been signed by Republic to make a series of four high-budget musical Westerns. The first is scheduled to start within the next two months. Under the new agreement Mr. Autry will be allowed sufficient time between film productions to enable him to keep his present rodeo and radio commitments.

Harman-Ising Resumes

Hugh Harman and Rudolph Ising, back from armed service, have reestablished Harman-Ising Pictures, Inc., with Edward J. Peskay as president and Tom Fizdale vice-president and general manager. Immediate production of three feature length cartoons is planned. Distribution is not yet set.

Set Back Sunday Openings

The Common Council of New Britain, Conn., which recently extended city theatre Sunday openings from 2 to 1 P.M. has rescinded the action because of a number of protests.

Form 2 Teaching Film Companies

Two new companies, Young America Films, Inc., and Curriculum Films, both in New York, have been formed to supply educational pictures.

Young America Films, a motion picture branch of a news magazine for youth, *Young America,* was incorporated in October, 1945, after two years of research in the field of education. To date the company has completed three subjects and has 15 more in production for release shortly through the major school supply company in each state.

The production program for the remainder of the year schedules the release of from 30 to 50 film texts and eight documentary pictures. The film texts are of two types: orientation or incentive films and content films. Each picture will be planned within a specific grade level and in addition a large number of film strips and slides will be made to parallel and complement the film texts.

Curriculum Films, which will be similar in operation to Young America Films, is completing final details before actively entering the visual education field early this spring with an advertising, publicity and sales campaign. So far some $20,000 has been spent on research and by September the company expects to release the first of its 24 to 36 annual school subjects. Monroe David, formerly of General Electric Company, is currently in charge of Curriculum Films.

In Hollywood, Eddie Albert, actor, and Jack Fletcher, Washington educator, have formed Albert Films to make educational and industrial subjects.

Major Don White, recently discharged from the Army Air Forces, has been appointed executive secretary of the National Association of Visual Education Dealers in Washington, D. C.

Rheiner Joins Federal

Samuel Rheiner, recently with International Pictures, has joined Federal Films, Inc., as associate producer and general manager. Federal recently was organized as an independent producing unit by William Le Baron and Boris Morros. First will be "Carnegie Hall," in color, to be followed by "My Immortal Beloved," based on the life of Beethoven, and "Carmen from Kenosha," described as an Americanized version of the opera, "Carmen."

Selznick to Do "Joan"

David O. Selznick will produce "Joan of Arc" this summer and autumn in Technicolor. Jennifer Jones, Academy Award winner for her part in "Song of Bernadette," will have the title role.

Bookers Club Dinner Set

The Motion Picture Bookers Club will hold its seventh anniversary dinner dance May 19 at the Hotel Astor, New York. Al Arnswalder is chairman.

O'Donnell Sets Variety Club Convention Committee

The general committee for the 1946 tenth annual convention of Variety Clubs of America has been named by R. J. O'Donnell, Texas Interstate executive and chief barker. The committee men are:

Barney Balaban, Nate J. Blumberg, Harry Brandt, Samuel Broidy, Jack Cohn, Thomas J. Connors, George Dembow, Ned Depinet, S. H. Fabian, Leonard Goldenson, James R. Grainger, W. Ray Johnston, Ben Kalmenson, Harry Kalmine, J. J. Maloney, Abe Montague, Richard Owen, N. Peter Rathvon, Charles M. Reagan, Herman Robbins, William F. Rodgers, A. K. Rowswell, E. M. Saunders, Jr., Nicholas M. Schenck, William A. Scully, Gradwell Sears, Spyros Skouras, Harry Thomas, Joseph Unger and Herbert J. Yates.

The convention is to be held at the Hotel Astor in New York, May 16, 17 and 18.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed and approved nine new productions last week. In Class A-I, unobjectionable for general patronage, were "Ambush Trail," "Bandit of Sherwood Forest," "Burma Victory," "Partners in Time," "Red Dragon," "The Shadow Returns," "Terror by Night" and "The Virginian." "A Close Call for Boston Blackie" was classed as A-II, unobjectionable for adults.

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4 SIMPLEX DOUBLE-BEARING MECHANISMS, rebuilt, $245 each; 4 Simplex double-bearing Rear Shutter mechanisms with latest improvements, completely rebuilt, $350 each; low-intensity Peerless Arc Lamps, rebuilt, 10¼" reflectors, $230 pair; 175 plain veneer Chairs, $3.25 each; spring cushion Chairs, $6.75 each; Suprex Arc Lamps rebuilt, from $425 a pair. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

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THEATRE CIRCUIT HAS ABOUT 10 WESTERN Electric Sound equipment sets and some Simplex mechanisms in good condition for sale, which were taken out of theatres. If interested, write to CIRCUIT CONSTRUCTION CORP., 1501 Broadway, New York, N. Y.

STUDIO EQUIPMENT

MAURER 16MM. RECORDING SYSTEM, $4,000 value, $2,250; Akeley 35mm. newsreel Camera, Gyrotripod, Lenses, Magazines, $995; three speed Eyemo, Cooke Lens, $275. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

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30A RECTIFIERS, $57.60; CANVAS CARPET, $1.25 sq. yrd.; instantaneous sound Changeovers, $29.95; 30W theatre amplifiers, $125; CO2 Extinguishers, $12.50; double Telephone Outfit, $15; 1KW Arc Lamps, $350; box office bowl 1000W Heaters, $5.95; coated Lenses, $45; Flextone plastic coated washable Soundscreens, 37½c sq. ft; Crystal Beaded, 44½c. Winter Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

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FOR BEST RESULTS WHEN BUYING OR SELLing a theatre, consult ANTHONY SERRITELLA, Licensed Theatre Broker, 1204 W. Grand Ave., Chicago 22.

THEATRES

VETERAN WITH EXPERIENCE AND CASH wants theatre. Prefer town of 2,000 or more, but will consider anything. Complete details please, and photo. BOX 1947, MOTION PICTURE HERALD.

WANTED TO BUY, LEASE, CONTRACT TO operate, theatre or theatres, Central Southern Ohio. Give population, full description of situation first letter. We will contact immediately. Growing organization with adequate financial background, fair practices. BOX 1946, MOTION PICTURE HERALD.

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WANTED TO BUY, LEASE OR OPERATE theatre in Chicago. Experienced and successful manager of unquestionable character and ability. BOX 1954, MOTION PICTURE HERALD.

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Modernization Methods and New Equipment Described

An illustrated booklet offering schemes for modernizing both the interiors and fronts of theatres has been prepared by the Pittsburgh Plate Glass Company. According to an announcement in *Better Theatres,* the materials used in these designs are available under the company's time payment plan.

A bulletin describing renewable air filters has been issued by Research Products Corporation, and the DeVry Corporation has made literature available on its new 35-mm. theatre projectors and sound systems, which are available for distribution.

Year Book for B'nai B'rith

Cinema Lodge, B'nai B'rith, published its sixth annual year book this week with proceeds allocated for the lodge's contributions to Bnai B'rith activities. Milton Livingston, of the *Motion Picture Daily,* Cinema vice-president and publicity chairman, edited the annual.

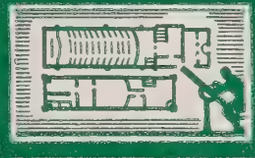
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THE KAYWOOD THEATRE
. . emphasizes interior luxury . . . Page 16

SCHLANGER:
Do Costs Advise Remodeling? . . . . Page 20

PARKER:
Defense in Liability Suits . . . . . Page 28

MILLER:
Getting Projection Results . . . . . Page 22

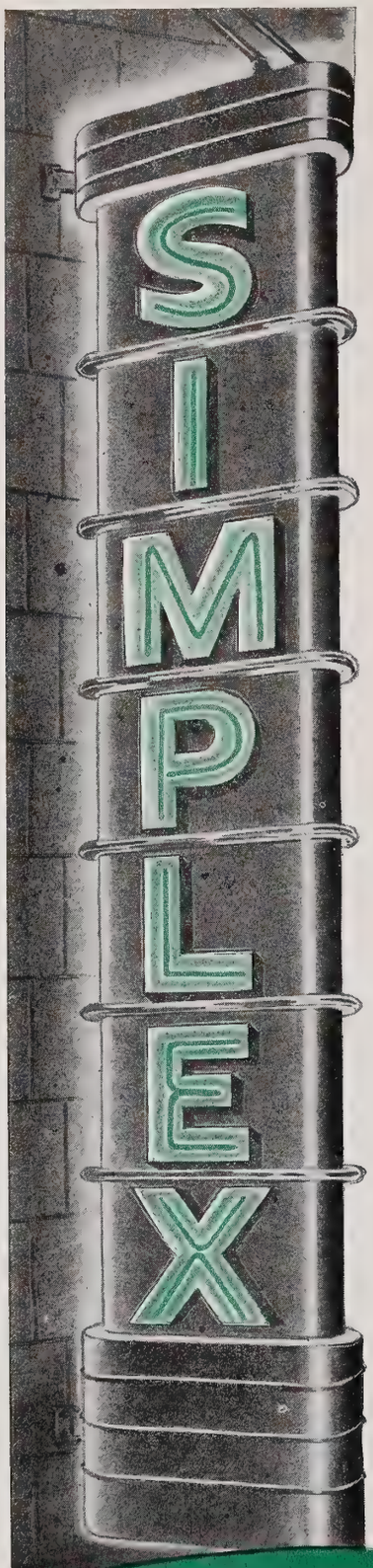
SEFING:
Installing a Screen Right . . . . . Page 34

INSPECTION-INVENTORY RECORD . . Page 32

ABOUT PRODUCTS FOR THE THEATRE Page 6

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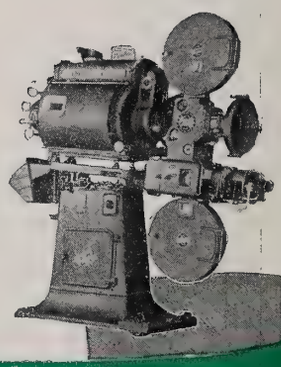
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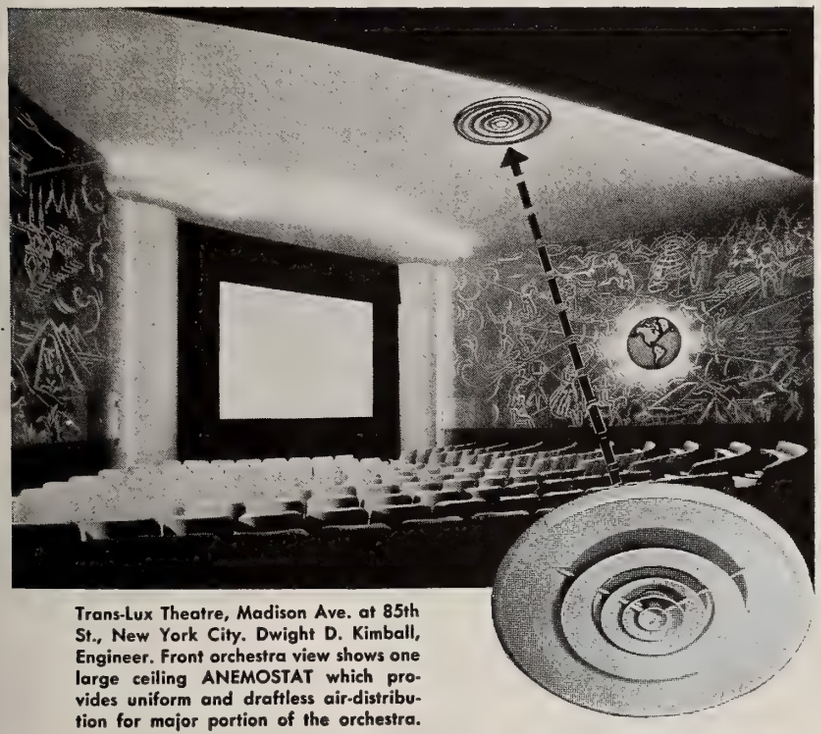
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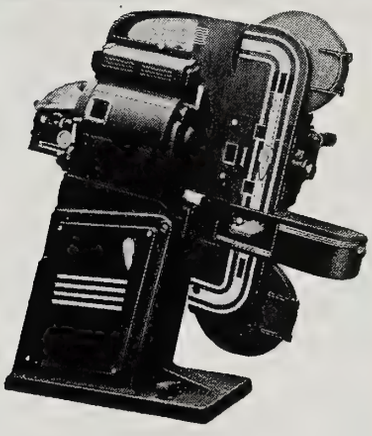
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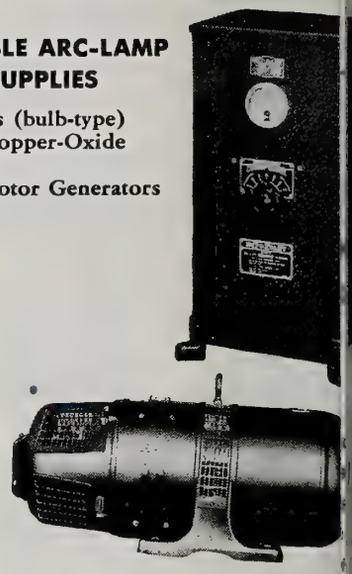


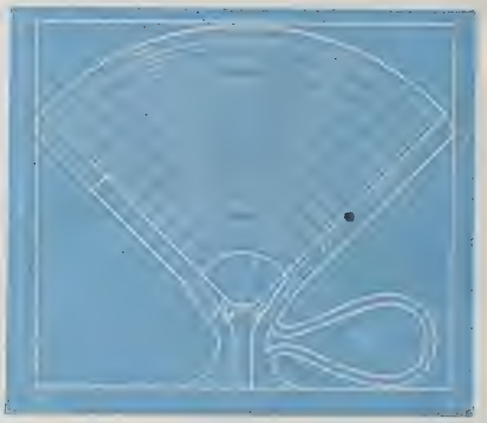
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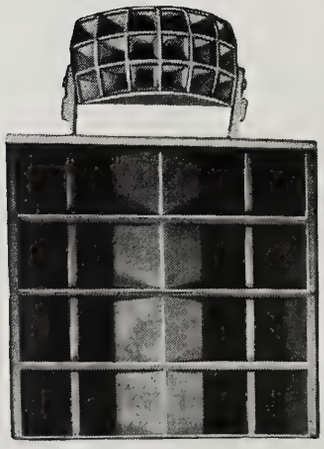
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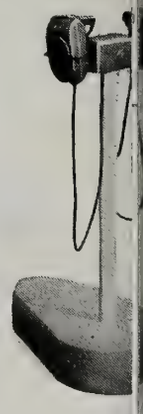


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SOUND—RCA Drive-In Theatre Sound Systems are specially designed and time-tested for Drive-In Theatre use—not modified conventional systems. These systems are designed for lifelike tone fidelity and minimum distortion—built to provide the high powers needed for covering large areas with fixed speakers, or for operation of large numbers of the new type *In-Car Speakers,* which permit profitable operation in all kinds of weather.

There's an RCA Theatre Service and Installation Engineer or Theatre Equipment Sales Specialist near you, ready to help plan your Drive-In Theatre. Contact your nearest RCA Theatre Supply Dealer or write direct to Theatre Equipment Department 57-B, RCA, Camden, N. J.

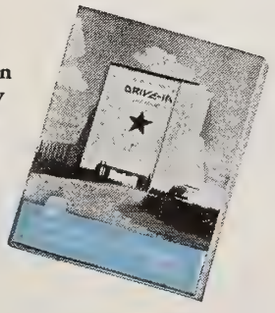
Everything for the Theatre

AT YOUR RCA THEATRE SUPPLY DEALER

RCA—Brenkert Projectors
Sound Systems
Snowhite Screens
Drive-In Theatre Equipment
Brenkert Arc Lamps
Baldor Rectifiers (bulb-type)
Westinghouse Copper-Oxide Rectifiers
Century-Roth Motor Generators
Mohawk Carpets
International Chairs
Westinghouse—
Lamps and Fluorescent Lamps
Rectigons, Sterilamps

FREE BOOKLET

Be sure to see the new RCA booklet "The Drive-In Theatre"—30 pages of important information: How to select locations, points on construction and installation, temperature charts for various sections, and other valuable helps to Drive-In Theatre planning. Write *today* to Theatre Equipment Department 57-B, RCA, Camden, N. J., for your copy.

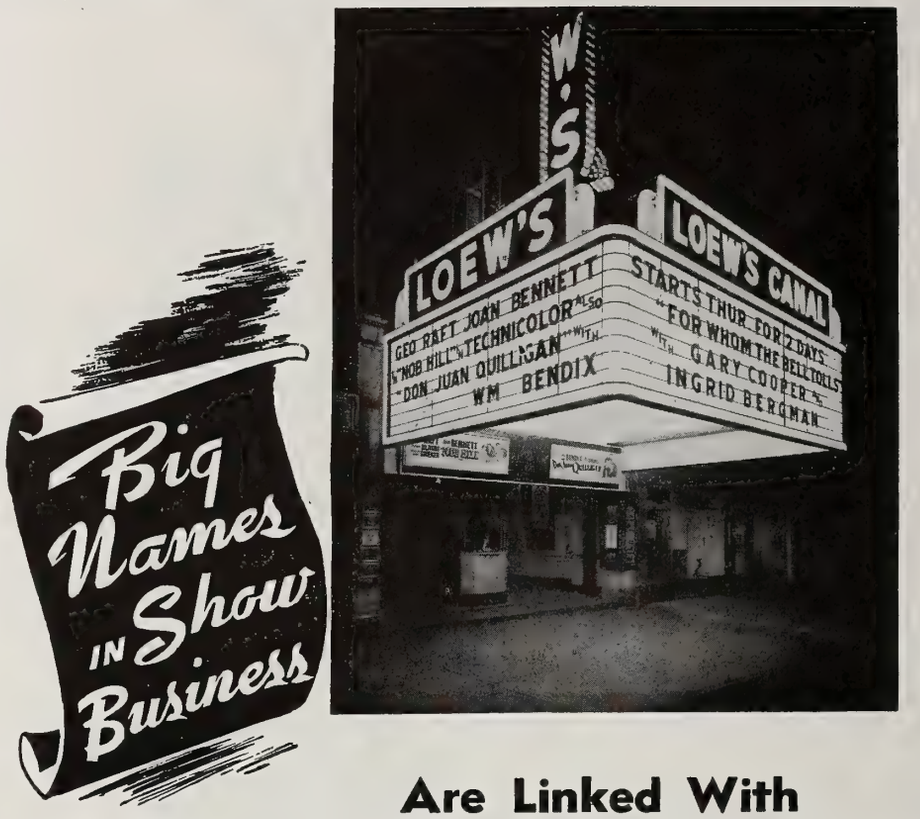


For the best in theatre equipment—see your RCA Theatre Supply Dealer.

THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.



Are Linked With

ADLER

CAST ALUMINUM-MULTIPLE SIZE

"THIRD DIMENSION" LETTERS

and Exclusive, Time-Tested

"REMOVA-PANEL"

STAINLESS STEEL GLASS-IN-FRAME UNITS

WRITE NOW FOR INFORMATION.

Not only Loew's, but Paramount, Warners, RKO, Fox, and a host of other prominent circuits—and thousands of successful independents, use Adler Letters for their modern, brilliant program display. Obtainable only with Adler exclusive "Remova-Panel" Frame Units, proven perfect by 5 years of maintenance savings—an unbeatable combination.

ADLER SILHOUETTE LETTER CO.

2909b Indiana Avenue, Chicago 16 — 1451b Broadway, New York 18

CHICAGO .. NEW YORK .. TORONTO, CANADA .. LONDON, ENGLAND

Canadian Representative: General Theatre Supply Co., Toronto

Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

Let George Miller help you in your projection problems, in "The Needle's Eye"



KINNER'S GOOD NEWS!

The Kinner Glass Cleaner, discontinued during the war, rather than lower the quality, is now in business again. Thousands of Exhibitors and Circuits, who found this product useful for cleaning Projection Lenses, Glass, Porcelain Fronts, Chromium Frames, Popcorn Machines, etc.; will now be glad to know that the Kinner Product is available again. Send for price list and details.

KINNER PRODUCTS COMPANY

EAST BROAD ST., PATASKALA, OHIO

About Products for the Theatre

and people who make and sell them

Market Renewable Filters

A series of renewable type air filters for intakes of ventilating systems has been placed on the market by the Research Products Corporation, Madison, Wis. The line embraces a complete series of sizes, each with self-sealing edge. The filtering material, which is replaceable when they have accumulated too much dirt to be efficient, is placed between wire grids, which are permanent components of the filter frame. The filters are described and illustrated in a bulletin, No. 926.

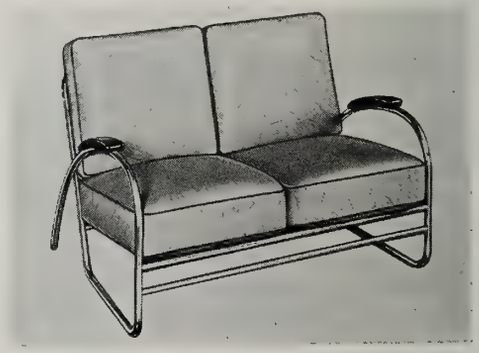
Seating Fabric Samples

With resumption of production simulated leather seating fabrics, the manufacturers of Panatasote, according to an announcement in this issue, have made sample fabrics available on request. Production now includes a wide variety of colors and grains.

Metal Furniture Soon

Metal lounge furniture in many types and styles suited to theatre lounges and foyers will be available shortly, it is announced by the Royal Metal Manufacturing Company, Chicago, which has appointed National Theatre Supply exclusive distributors in the theatre field.

With all metal construction in chrome and marketed under the name of Royal-



Royalchrome metal love seat with leather coverings.

chrome, the line will offer a large choice of lounge chairs, settees, love seats, tables and lamps. The chairs, settees, etc., will be upholstered, it is stated, in either genuine leather or in Tuf-Tex simulated leather, as desired, and a full line of colors will be offered in both types of coverings. It is announced that samples will be on display soon at all National branches.

Lenses Again Available

Projection lenses of the "Snaplite" line manufactured by the Kollmorgen Optical Corporation, Brooklyn, N. Y., are again in

Double Your Screen Brilliancy

—with STRONG High Intensity Lamps



As the only projection lamps manufactured complete within one factory, Strong lamps can be engineered for best screen results.

Sold by better independent theatre supply dealers.

THE STRONG ELECTRIC CORPORATION
87 City Park Avenue • Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

When the lamps are STRONG the picture is bright!



CLEAN THEATRES ATTRACT *REGULAR* FAMILY PATRONAGE

Most theatres and other centers of entertainment depend primarily upon regular family patronage for their "*bread and butter*" business. By providing clean, sanitary rest rooms, management can render a public health service in the community and, at the same time, promote the theatre's prestige.

Many theatres simplify the maintenance of sanitary, healthfully clean washrooms by employing West's regular Washroom Service.

Write for FREE booklet

WEST DISINFECTING *Company*

42-16 WEST ST. • LONG ISLAND CITY 1 • N. Y. • DEPT. MP

George Miller is at your service in "The Needle's Eye"—page 22

AUTOMATICKET — USED WHEREVER AUTOMATICKET SYSTEMS ARE SOLD — THE MARK OF PERFECTION

TRADE MARK

Cable Address "GENISTER" NEW YORK

GENERAL REGISTER'S ELECTRICALLY OPERATED

"AUTOMATICKET"

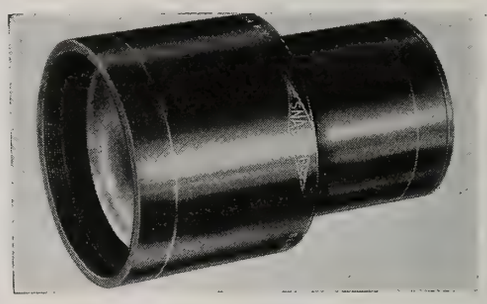
THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION

36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

production, now with several improvements, the company announces.

The "Series II" type, which has a speed of f/2 in all focal lengths through 5 inches, has been redesigned, it is stated, for sharper definition, and increased flatness of field and freedom from color aberration. This



series is regularly supplied with anti-reflection coating. Mounts are duralumin, hermetically sealed.

In the design of the new "Series I," the manufacturer states that advantage has been taken of improvements in optical glass to provide a lens as fast f/2.3 in the shorter focal lengths. This series embraces focal lengths from 2 inches through 7 inches, and coated lenses are available if desired.

New Cleaning Compound Line

A complete line of sanitary chemical products for janitorial use has just been announced by National Theatre Supply. The new line, uniformly packaged under the National label, is manufactured by Fuld Brothers of Baltimore, a leading producer of sanitary chemicals. The new National line already consists of the following items:

Rox self-polishing wax, Fulshine scrub soap, Alpine scrub soap, Liquid hand soap, pine odor disinfectant, pine oil disinfectant, Brevitee metal polish, fabric cleaner and gum remover, popcorn machine cleaner, liquid bowl cleaner, fire extinguisher recharges, liquid window cleaner, alcohol theatre spray, Forma Chloro spray, Chlorozif, and deodorant blocks. Other items will be added from time to time.

New Fluorescent Luminaires

Two new models of luminaires for fluorescent lamps have been brought out by the Mitchell Manufacturing Company, Chicago. One is for two lamps, the other for four. Both are 48 inches long and designed to diffuse light through two ceramic treated side panels and one prismatic ribbed glass bottom panel. All panels are removable for cleaning. The wireway channel and reflector are finished in white baked enamel, while end plates are of satin aluminum.

Copper Sand Urns Available

Production has begun on copper sand urns of Grecian styling by the New York Brass and Wire Works Company, New York City. Two sizes are now obtainable, one 18 inches high, 10 inches in diameter,

Grand Opening

WORLD'S FINEST THEATER

featuring

WORLD'S FINEST THEATER CHAIRS

NEW *Push-Back*

Yes, it's a fine combination! In today's ultra modern theaters . . . along with every other advanced improvement . . . you find the newest, most luxurious seating—Kroehler PUSH-BACK Chairs!

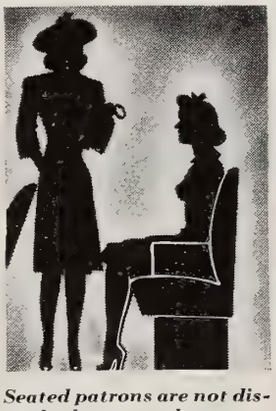
This is the only theater seating that eliminates standing to let others pass, permits maximum screen visibility with luxurious lounge-chair comfort. Our consulting engineers will explain how easily you can install this great, modern box-office attraction in *your* theater.

FREE BOOKLET available, explaining the advantages of Kroehler Push-Back seating. Get your copy from one of our Kroehler Public Seating Division Offices:

666 Lake Shore Drive, Chicago 11, Illinois.
2028 South Vermont Avenue, Los Angeles 7, California.
206 Lexington Avenue, New York 16, New York.



Here's the normal, comfortable lounge-chair position of the Push-Back Theater Seat. Then, when a patron enters or leaves—



Seated patrons are not disturbed—a gentle movement of the body slides the seat back, providing adequate passing space.



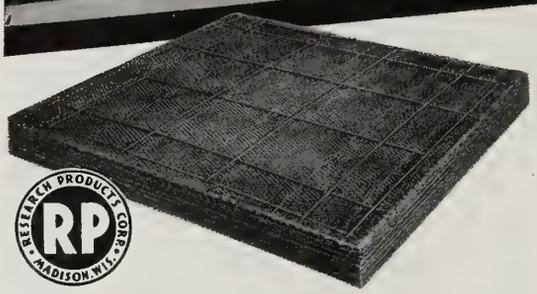
Relax, chair slides back to normal, comfortable position—no standing up, no interrupted vision, and no inconvenience.

KROEHLER *Push-Back* **SEATS**

For *Cleaner Air in your Theatre,* install..

RESEARCH AIR FILTERS

Costs You Less To Catch More Dust



No. 200 Series Re-Fil-Able Filter With Self-Sealing Edge

Economical because the filter fabrics can be replaced after they pick up their full dust capacity. Wire grids are permanent equipment and can be used over and over.

Good air conditioning requires good filters . . . filters that will surely catch dirt and dust . . . filters that will not restrict the free flow of air. RESEARCH AIR FILTERS have proven themselves in leading houses all over the country. Write for bulletin No. 926 to see how Research Air Filters will improve your air conditioning and save you money.

RESEARCH PRODUCTS CORPORATION
DEPT. A. MADISON 3, WISCONSIN

"The Needles' Eye" is a personal service department for theatre owners, managers, projectionists. Begins on page 22.

UNDIVIDED RESPONSIBILITY WON THE WAR

¶ The F & Y Building Service has pleased its many clients because it assumed "Undivided Responsibility" for the success of their Theatre Building Programs.

¶ The F & Y Building Service "Undivided Responsibility" plan offers you thoroughly experienced Registered Theatre Architects and Engineers who *know how* to get *maximum results* for *minimum budgets.*

F&Y

THE F & Y BUILDING SERVICE
328 East Town St. Columbus 15, Ohio
"The Buildings We Build Build Our Business"

and weighing 11 pounds; the other 14 inches high, 10 inches in diameter, and weighing 8 pounds. Both are heavily



Grecian style urn in 14-inch size, with one indicating removable receptacle.

weighted in the base and are available in two finishes, statutory bronze and Old English antique brass.

Register Company Moves

The General Register Corporation, manufacturers of the "Automaticket" ticket issuing and control equipment, has removed its home office from Broadway, New York, to 36-20 Thirty-third Street, Long Island City, N. Y., where larger quarters have been acquired. The company will maintain sales offices in charge of George Mead, general sales manager, in New York.

New Projector Plant Underway

Progress in the construction of a new manufacturing plant adjacent to the company's present main factory, indicates that Motiograph will be able to unify all of its manufacturing operations under one roof early in 1946, according to Fred C. Matthews, chief executive. Manufacturing has been carried on in three separate plants in recent years.

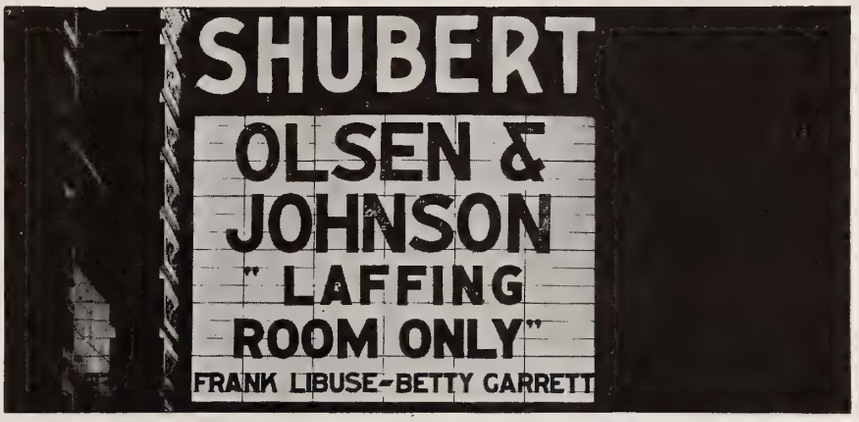
The new plant will contain a private theatre which will permit the demonstration and testing of projection and sound equipment under actual theatre conditions. It is expected the new plant will enable Motiograph to treble current production in mid-1946. The company has expanded its Mirrophonic sound system line to include models utilizing the Altec-Lansing loudspeaker systems. The ten models all include the 7500 series sound reproducers which are based on designs licensed by Electrical Research Products, Inc.



New attraction advertising equipment of the three-sided marquee of the Music Hall in Los Angeles, each a Wagner frame and employing Wagner translucent colored plastic changeable letters.

Bill every attraction AS A BIG EVENT

Focus attention on your theatre. Cash in on your front and marquee.



WAGNER'S SENSATIONAL NEW WINDOW-TYPE MARQUEE FRAME

(PATENT PENDING)

Permits billing space of any height or length.

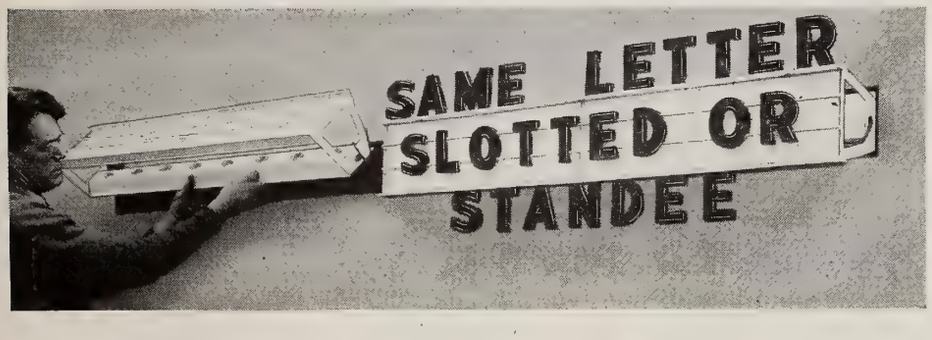
Installed separately and before the glass. Accommodates the largest letters and lifesize colored photo transparencies. Lamps, neon and glass can be cleaned or replaced without removing frames. . . . No flimsy soldered parts. . . . No shopwork necessary in the event of glass breakage. The most economically maintained frame made.

WAGNER TRANSLUCENT COLORED PLASTIC CHANGEABLE LETTERS



No other equipment affords such a vivid display. Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day, 4", 10" and 17" sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting. Interchangeable, they do double duty, outside on the marquee or inside in Wagner Lobby Displays.

WAGNER LOBBY DISPLAY UNITS

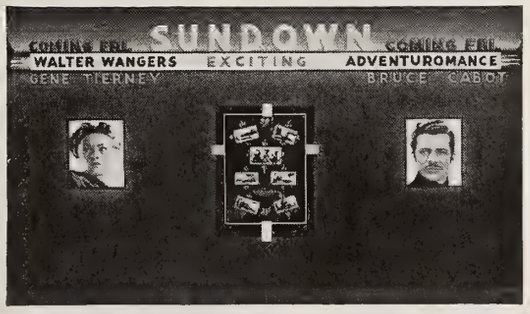


Sell coming attactions. Made of white enamel finished sheet steel. Easy to install. Made in standard sections 7" high by 24", 36" and 48", which can be combined for any length. Wagner slotted plastic letters can be mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps, $6. End pieces included at no extra cost on displays 8' or longer.

WAGNER'S MOUNTING STRIPS

Wagner Plastic Letters can be set up many places where no other display equipment could possibly be used, by using the white enamel finished sheet steel mounting strips. No special wiring is necessary. Drilled for mounting with nails on top of any wood surface, these strips can also be fastened on the under side of a surface and the letters used in suspended position.

WAGNER TRANSPARENCIES & TRANSPARENCY FRAMES

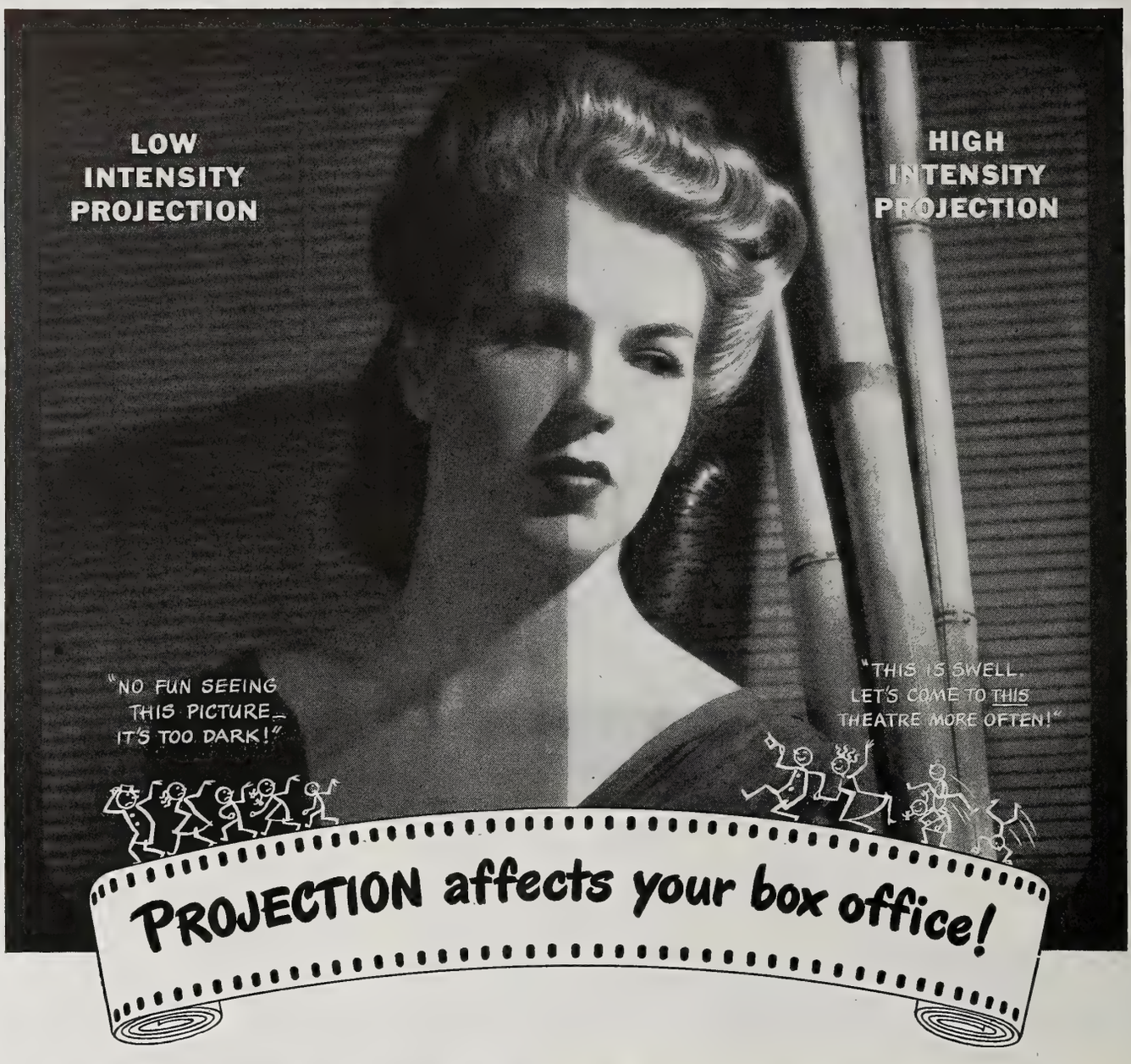


Inject the compelling power of brilliant, full colored photographic realism in marquee and lobby displays. Available on all stars and in any size to fit Wagner Transparency frames, which in turn fit any Wagner Master Multiple Frame. Shadow boxes are available to fit any transparency frame or may be made by your sign man.

Sold by theatre supply dealers and sign shops.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

FREE! Write today for copy of new catalog.



● Box-office-minded managers of theatres, large *and* small . . . in every state . . . are changing over to Simplified High Intensity Projection. Why? Because it makes a big *and most favorable* difference on the screen —and on the audience too. Yet, in spite of its vastly superior advantages, High Intensity Projection costs little, if any, more.

Just look what One-Kilowatt High Intensity Projection can do for you...

FOR YOUR SCREEN: 50-100% brighter light

FOR YOUR COLOR PICTURES: a specially adapted snow-white light

FOR YOUR AUDIENCE: beautiful, easier-to-see pictures

Get the full story from National Carbon Company, Inc. Write today.
Also ask your supply house about the availability of High Intensity Lamps.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
The word "National" is a registered trade-mark of National Carbon Company, Inc.

UCC

General Offices: 30 E. 42nd St., New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

RETURN ENGAGEMENT

by Popular Demand

★ ★ ★

HEYWOOD-WAKEFIELD Theatre Chairs

★ *Available Again*

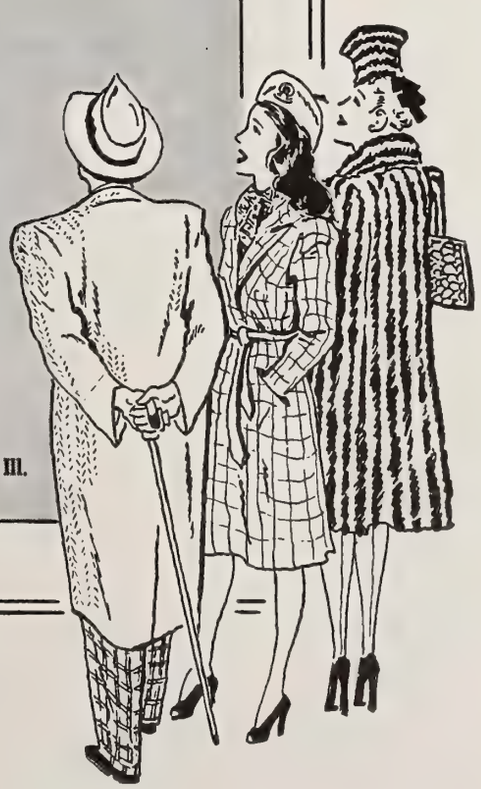
★ *Smartly Styled*

★ *Prewar Quality*

Rapidly Increasing Production is Shortening the Period During Which Quantities Are Limited

Available Through Your Own Distributor or the Heywood-Wakefield Sales Offices in Boston, New York, Baltimore and Chicago

HEYWOOD-WAKEFIELD CO., Theatre Seating Division, 666 Lake Shore Drive, Chicago, Ill.



LIGHT!
LIGHT!
LIGHT!

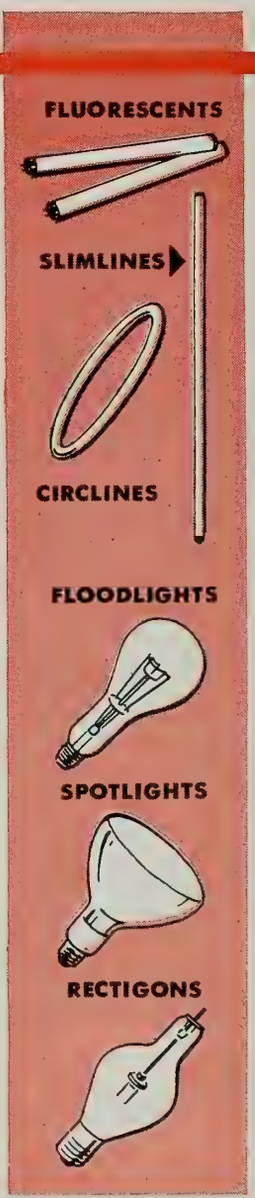
LOTS OF LIGHT
AT LITTLE COST
FROM
Westinghouse
LAMPS

Every theater manager wants to keep lighting costs *down.* You can't do better than turn to Westinghouse Lamps for the utmost in economical, long-life, low-maintenance lighting—throughout your theater.

Westinghouse

Lamps for theaters

A WESTINGHOUSE LAMP FOR EVERY THEATER NEED



Westinghouse Electric Corporation
Lamp Division
Dept. B-5 Bloomfield, N. J.

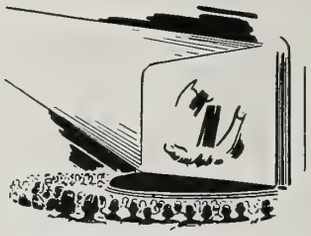
FREE Send me the free, illustrated 2-color book "Westinghouse Lamps for Theaters"—full of new lighting ideas for theaters old and new.

Name.....

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Address.....

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Arc projection quality depends on the rectifier—and Westinghouse Rectigons are the *better* rectifiers . . . 1200 hours of service guaranteed! Get Rectigons for steady, flickerless, *dependable* arc projection.

Patrons become regulars when they *like* your interiors. Restful, cheerful, modern Westinghouse Fluorescents, Slimlines and Circlines provide ideal and economical lighting for lobbies, foyers, lounges.



©1946, Westinghouse Electric Corporation

Better Theatres
GEORGE SCHUTZ, Editor

Designing for Television And Motion Pictures Both

In Sidney Lust's new Kaywood theatre in Mt. Rainier, Md., one may observe how television could affect motion picture theatre design, to the complication of motion pictures as now reproduced. An illustrated description of this handsome new house begins on the next page. It has an auditorium that is approximately square; with almost a thousand seats on one floor, the projection throw is 102 feet, while the width of the auditorium, from wall to wall, is 85 feet.

The three banks of seating have approximately an equal number of seats per row, with each drained by two aisles. In view of the width of the auditorium, Mr. Lust installed a parabolic, or concavely curved, screen of the type (now called the "Retiscope") demonstrated a year or two before the war. The curvature of the screen is calculated to minimize distortion from viewing positions of wide angle—specifically, from the side seats.

In an auditorium of proper ratio between width and depth for motion pictures, there is little or no side distortion, and in any case only from the front rows. The wider the auditorium, in relation to length, the greater the number of rows affected. A square seating plan just isn't adapted to motion picture projection.

Television isn't here yet, of course, and when it does come, its technique may be radically different from that which seems likely today. But the requirements submitted to Mr. Frank Ackerman, the architect, called for television equipment space in the Kaywood projection room at as short a distance from the screen as possible. The Kaywood auditorium represents a compromise between technical conditions for motion picture exhibition and those for television performances.

Life in, and out, of the theatre is full of compromises of one kind and another, and some work out pretty well. But if television is to impose conditions so far removed as those of the Kaywood seem to be, from those representing accepted standards for effective motion picture exhibition, it isn't well adapted to combination with motion pictures. This raises the question, should motion picture theatres be adapted to television, or television to motion picture theatres? At least part of the answer lies in our present theatre investment.

Recreation Center for A Commercial District

Recreation centers providing a variety of amusements, such as dancing, bowling and billiards, and also restaurant facilities, in addition to a motion picture theatre, have been proposed in quite a bit of our post-war community planning, especially in exploratory designing for new, more or less rural suburban developments. Typically these recreational schemes have contemplated the availability of plenty of inexpensive land, which has suggested a spacious park with the amusements housed variously.

Many a new residential development in outlying neighborhoods and suburban areas of cities do not offer such ideal conditions. Probably in most cases new subdivisions are laid out for a maximum of housing units and a compact commercial district to serve it. It is for such a community that Charles C. Burton, New York architect, has developed a recreation center, one built around a theatre but including other popular sources of entertainment, and also a restaurant, with all so grouped and housed that they can be directed by one management with maximum facility.

Mr. Burton has conceived and drawn this scheme for publication in BETTER THEATRES. It will appear in March.

Seating Company Revises Distribution

Reorganization of the theatre and school seating operations of the Heywood-Wakefield Company has been effected with the appointment of John A. Benzing as manager of the public seating division, succeeding Frederick K. Hill. Sales will now be directed from Chicago instead of Gardner, Mass., while manufacturing will be concentrated at the Menominee, Mich., plant.

Albert A. Simms, formerly Chicago district sales manager, is now Eastern manager; E. F. Maher heads the Western division; Charles Rukas is New England representative. Burt Gage and Lou Francis will continue to work out of Chicago and New York, respectively, while Norris King will continue to handle the Baltimore-Washington district.

The following independent distributors will handle the Heywood-Wakefield line of theatre chairs: *B. F. Shearer Company* of Seattle, Portland, San Francisco and Los Angeles; *Gulf States Equipment Company,* Dallas; *Oklahoma Theatre Supply Company,* Oklahoma City; *Missouri Theatre Supply Company,* Kansas City, Mo.; *Des Moines Theatre Supply Company,* Des Moines; *Farnham Company,* Minneapolis; *General Company,* Cincinnati; *Hugh-Oglivie Company,* Pittsburgh; *Wil-Kin Theatre Supply Company,* Atlanta, Charlotte.

New Sterilamp Service

Independent distributors to serve as application engineers as well as sales and service media are being organized by the Westinghouse Lamp Division, Bloomfield, N. J., for the purpose of promoting greater use of Sterilamps, device for destroying bacteria in the air. The lamp is adapted to applications in rooms and air ducts.

According to Charles W. Flood, Jr., manager of the Sterilamp department, combining of engineering knowledge with sales activities is indicated because "the right lamp must be placed properly under the right conditions."

•

The name of the Western Electric Export Corporation has been changed to Westrex, *not* Western Corporation, as stated in the January issue of BETTER THEATRES in consequence of a typographical error.

•

With this issue George F. Miller is fully installed as custodian of "The Needle's Eye" department, one of the purposes of which is to answer your questions concerning projection. A dozen theatres, all representing average conditions, keep George in plenty of experience. Write him any time you think he might be of help.—*G. S.*

Stressing Interior Luxury For a Washington Suburb



The vestibule (above), with ticket booth at left; and, below, the foyer.

THE NEW KAYWOOD theatre, recently opened by Sidney Lust, veteran exhibitor in the District of Columbia, has been designed to serve a residential development in Mt. Rainier, Md., a suburb of Washington. It is located in the commercial center of this community, Kaywood Gardens, and is related architecturally to the modern garden-type apartment buildings of the area, which supplies a drawing population of about 5,000. The Kaywood seats 946 on one floor. Frank Ackerman of New York, is the architect.

The theatre building is of fully fireproof construction with steel columns and cavity type masonry walls. The steel truss roof construction has 1-inch Weatherwood panels covered with 3 inches of reinforced poured gypsum for resistance against heat transmission.

The theatre facade is faced in limestone in a simple architectural treatment in which a short tower-like structure and a purely protective marquee are the prominent features. Local laws do not permit advertising on a structure projecting over a sidewalk; silhouette letter attraction panels are there-





Forward and rear views of the auditorium. Illumination is dimmer-controlled downlights.

fore placed above the entrance door. A novel provision for possible use as a means of attraction advertising is a frosted plate glass panel above the marquee; this is floodlighted in color from a room in the mezzanine level for purposes of decoration, but it could of course serve as a screen for stereopticon advertising messages.

Of modern architectural and interior treatment, the Kaywood is spacious in plan, with a vestibule 25 feet square and having the ticket booth inside. The vestibule walls of polished red and green Levanto marble from floor to ceiling into which are flush-set display frames of extruded stainless steel and plate glass. The ticket booth is placed at the inner right-hand corner; integrated with the wall, it is enclosed in curved corrugated stainless steel interrupted by a plate glass window. This booth is entered only from the manager's office, which in turn is accessible only from the auditorium—a protective arrangement. A porthole in the wall of the office gives the manager full view of the screen. Illumination of the vestibule is by Cauldwell grilled fixtures recessed into the ceiling and integrated with the architectural design.



In the mezzanine nursery, looking out plate glass window that gives view of screen.

Both the front entrance doors and the doors from vestibule to foyer, are of full-vision type, constructed of Herculite glass with stainless steel casings and trim. Thus the interior, with its foyer fully furnished as a lounge, is open optically to the street.

The foyer is 35 feet wide and 47 feet long. With curving ends, its walls are entirely finished in richly grained Flexwood, which is set in matched panels. All around the room, between walls and ceiling, is a light cove equipped with cold-cathode fluorescent tubing. The ceiling is arranged in three slight steppings and is of plaster lightly tinted in warm pastel shades. Carpeting here, as in the auditorium standee area and aisles, is of modern-figured Alexander Smith Crestwood Velvet. Toilet rooms are accessible from the foyer.

The auditorium has walls covered in figured damask on battens, but only across the rear is the fabric laid over acoustic material; there acoustic felt is used. The fabric extends continuously above a wainscot of Flexwood. The ceiling is tinted hard plaster designed in relation to the proscenium arch in several steppings. The sides of the arch are fluted plaster columns, and flanking each is an allegorical mural.

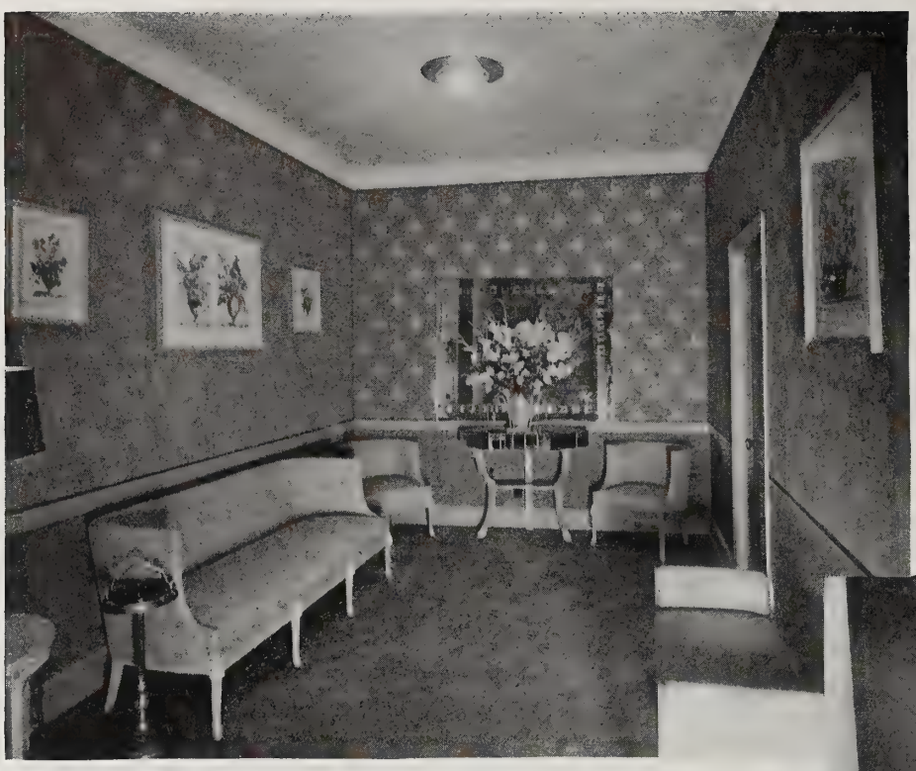
The seating, which consists in American Bodiform chairs having simulated leather seats and plastic fabric backs, is in three

more or less equal banks with rows 38 inches back-to-back.

As the seating plan indicates, the auditorium is wide. This width, and the installation of a parabolic screen (Sparks-Withington Corporation's "Retiscope") to minimize side distortion, have been suggested by the prospect of television (the feature is further discussed on page 15).

Area above the vestibule-foyer space contains, besides the projection room, a shower and toilet room for ushers and projectionists, emergency lighting equipment, and a spacious nursery with viewing window.

The Kaywood is entirely air-conditioned, with distribution by Anemostat diffusers.



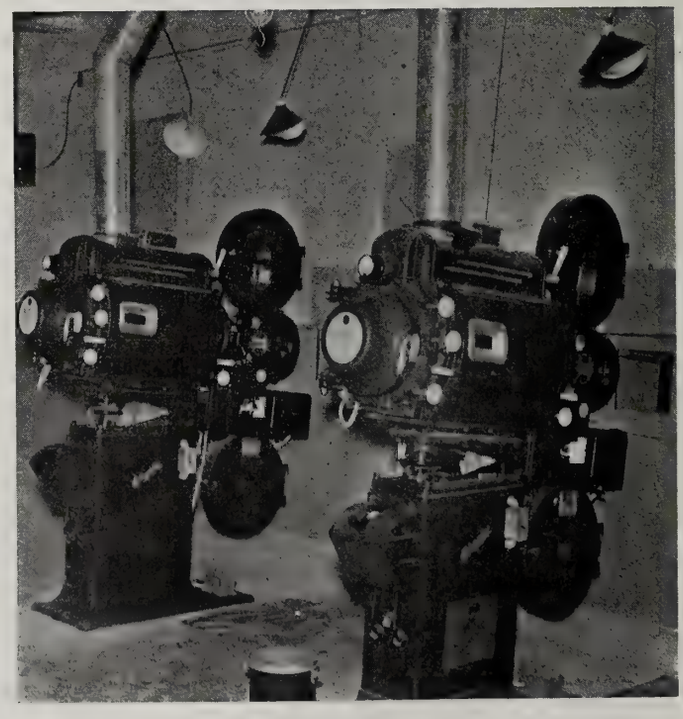


The lounges: above, the cosmetic room, and, right, the men's smoking room.

Section of the projection room, which is 30 x 16 feet and is air-conditioned. Equipment includes Simplex E-7 projectors, Magnarc lamps, RCA sound.



The front—a simple architectural pattern executed in limestone.





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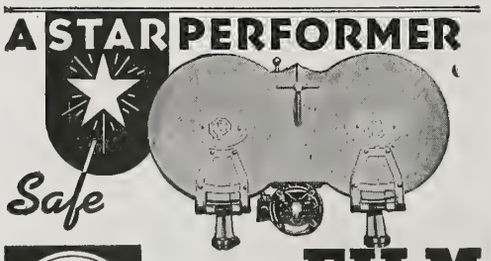
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CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

Remodel or Build Anew? A Very Timely Question

PRESENT COSTS in building construction may seem to some to suggest the conversion of existing structures to motion picture use; further, they may advise, in other cases, the remodeling of existing theatres instead of rebuilding them. A general opinion as to the desirability of such reuse of structures would in most instances prove misleading.

With more favorable construction costs, the tendency should definitely be to discourage reuse of existing structures for theatres because, first, the portion of the structure which is salvaged represents too small a part of the total theatre (the mechanical facilities, finishes and furnishings, which are all necessarily new, represent a major part of the cost of the theatre); and, second, more often than not the physical form of the existing structure is of inefficient shape for theatre use

These considerations should still be the guiding factors in determining the advisability of reusing existing structures.

If the existing shell or structure is to be reused, and it does not happen to be of a favorable shape for the proper viewing of motion pictures, there are always the two possibilities which may be resorted to for improvement in design. These are:

1. To investigate the possibility of acquiring additional land contiguous to the building for increasing the length of the auditorium, where the auditorium is now too close to a square in shape, a shape which cannot provide the maximum number of desirable viewing positions.

2. Where it is not possible to obtain additional land, and where there is sufficient height within the shell of the auditorium, it is feasible to introduce an upper level of seats.

In the case of an auditorium which is too nearly square in form, it is advisable to eliminate those seats which are too far to one side in the rows nearest the screen. The construction of the upper level or seating compensates for this seating loss and places the new seating at a desirable distance and viewing angle from the screen. In eliminating any undesirable seating areas, the open spaces left thereby can be shut off from the auditorium by means of light metal lath and furring construction (effecting a new shape to the auditorium). In most instances a new hung ceiling would also be advisable.

Since a great deal of money has to be invested in re-equipping and remodeling existing structures, the condition of the shell it is proposed to salvage should be thoroughly investigated.

Another basic disadvantage of retaining existing construction is found in the limitation offered by existing structural piers, columns, etc., which may lessen the chances of creating a modern plan for the auxiliary spaces in connection with the auditorium proper. It is always possible to make structural changes to eliminate these existing vertical supports, but that's a handicap.

Advantages of a Catwalk For Certain Maintenance

Advanced methods of lighting and air-conditioning for the motion picture auditorium makes the hung ceiling and the spaces immediately over it very important for the lighting and air-conditioning devices. It therefore is advisable to make the space above the hung ceiling accessible by means of catwalks.

These catwalks should be arranged to reach the various ventilating ducts and the lighting fixtures that are installed in the ceiling proper. It is also advisable to provide, if possible, more than one door to this space so as to diminish the distance one must travel to reach the parts to be serviced, for the presence of ducts and structural trusses sometimes make it difficult to go from one section to another.

Adequate work lights should be located in the hung ceiling space. And lighting fixtures in the ceiling itself should be made so that they can be swung or lifted.

Access to this attic space usually can be provided from the projection room. In any case, it is always desirable to make this space accessible from the interior.

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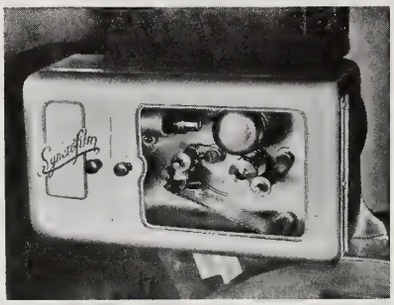
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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." *—TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of Local 365, IATSE & MPMO

Getting the Best Results With Equipment You Have

GETTING THE best possible results at the lowest possible cost from the equipment we have at our disposal is a thing that the theatre owner and manager have a right to expect of the projectionist. In this article we shall discuss ways and means to check the results we are getting, and point out corrective measures which are very simple, yet will pay big dividends in the results on your screen.

None of the things presented here are new, and many of them have been discussed before in these columns, but an occasional review is always in order. If you have made some of these tests before and this reminder causes you to make them again, it will have served a good purpose.

NINE QUESTIONS TO ANSWER FOR YOURSELF

Prove to yourself that you are getting the most out of your equipment and the carbons and current that you use by answering for yourself these nine questions:

1. *Do my carbons burn off evenly?*
2. *Is my lamphouse motor feed keeping my carbons in the correct position?*
3. *Does the tail flame in my lamp flicker?*
4. *Are my lenses and reflectors clean?*
5. *Are my shutters in perfect time?*
6. *Is my picture steady on the screen?*
7. *If glass is being used in my projection ports, is it clean and is it the right type of optical glass?*
8. *Is my lamphouse in the best possible alignment in relation to the aperture?*
9. *Does the amperage suddenly jump in the middle of a reel?*

If your answers to any of the above questions indicate that you are not getting the best results, simple remedies are in order. The remedies for the questions involving cleanliness are, of course, obvious. Carbons that wander from their correct position indicate faulty automatic feed adjustments. Uneven burning of carbons indicates carbon misalignment. A flickering tail flame indicates too much draft in the lamphouse. The "pin hole test" will tell you whether or not your lamphouse is in correct alignment with your aperture, and is in our opinion the best method of checking this very important matter.

Sudden increases in amperage are often caused when carbons have been gripped in the holders too tightly, thereby breaking the copper cover. On the succeeding reel the sudden increase in amperage will occur when that damaged part of the carbon is being burned.

Instructions for proper alignment of carbons, methods of obtaining correct automatic feed adjustments, and instructions on how to make the "pin hole test" have appeared in BETTER THEATRES before, and we shall be glad to furnish them upon request to anybody who did not happen to keep those issues. (Glad to try to help you with any other problems you may have if you will write to us.)

Small Items of Equipment That Will Give Big Results

We have seen many projection rooms in which there was much good equipment, but from which much better pictures could be projected were it not for some small and comparatively inexpensive item of equipment which had either outlived its usefulness, or was not suited to the job.

An excellent example of this is a very fine and quite a new theatre in a small town in New Jersey. Our "boss," who knows more about projection matters than

many theatre owners and managers, had occasion to visit this particular theatre and talk to its owner. When in the projection room he noted that a good make of lamp was being used with suprex carbons burning at 48 amps, yet the light on the screen did not appear to him to be adequate. Upon closer examination of the equipment he noted that "quarter-size" lenses were being used.

These lenses were out of place in this optical system and were able to transmit to the screen only a very small percentage of the light which was coming from the lamp. The suggestion was made to the theatre owner that the purchase of new "fast" lenses would make *all* of his equipment more valuable to him, because his present lenses were wasting most of the light his other equipment produced.

The theatre owner took the advice, and after so doing wrote a letter to his adviser in which he stated that he was amazed at the difference the new lenses made. There was an increase in light of over 100% with the same carbons at the same amperage. And yet that new theatre had operated nearly three years with only half of the available light on the screen *because of one weak link* in the optical system!

AND HERE'S ANOTHER CASE

For the above case we have no actual figures because we did not make this installation ourselves, but the following is an example of similar results obtained in one of our own theatres.

In the Belvidere at Belvidere, N. J., we were using quarter-size B. & L. lenses, Peerless Magnarc lamps, and the old type rear shutter Simplex heads, with 6-mm. negative and 7-mm. positive carbons at 48 amps. Our screen light reading in foot-candles was 12 in the center, and 7 on the sides. This was a 60% distribution.

Without disturbing anything else in that set-up, we installed new B & L f/2 coated lenses and attained a reading of 25 in the center, and 15 on the sides! Distribution was still 60%, which is a fair average on any screen.

We immediately cut our carbon costs and current costs by reducing the amperage to 42 and still had better-than-standard amount of light on the screen. The saving in carbons and current will pay for these lenses and we have the improved picture free of charge.

GOT THIS EQUIPMENT?

Here are five items of equipment that may be robbing you of the results that you are paying for and should be getting:

1. If you still have *low-intensity lamps,* you are paying very dearly for the amount of light, and the *kind* of light, that you are projecting on your screen. The proper



The unhappy patient pictured above probably could have avoided this painful situation by having had regular scheduled check-ups made on the condition of his molars.

Booth equipment breakdown may not be actually painful but it can certainly be expensive. Here again you have a situation that can be easily avoided by a little foresight. Scheduled check-ups by an RCA Service Representative and regular maintenance will put your equipment in first-class condition and keep it there.

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new 1-kilowatt of suprex lamps will give you much more, and *better* light, per dollar spent for carbons and current, and bring your picture up-to-date in appearance by delivering white instead of yellow light.

2. If you are using *lenses that are not coated, or are slower in speed than the rest of your optical system,* you just cannot deliver all of the light to the screen. And you have already paid for the light that is *not* being delivered, as noted in the two examples described above.

3. If you are using the old type *three-point or five-point bases,* which were equipped to swing the lamphouse over to project slides, it is a safe bet that your equipment is not optically in alignment. We check our theatres regularly and we often used to find light losses of up to 50% between check-ups because we just couldn't keep proper optical alignment of the equipment on those bases.

Any one of several good makes of new solid bases will stop this trouble, improve the appearance of the projection room by eliminating a lot of exposed wires under the projectors, and will stop a lot of vibration in the picture on the screen.

4. All light that reaches your patrons must be reflected from your *screen.* A screen is not an expensive item of equipment, and the replacing of a dirty or discolored one will stop you from losing much of the light that you have already bought and paid for. Remember that the dust and

U.S. in the Mailbag

EDGAR CRAMER, projectionist at the Sherman theatre, Stroudsburg, Pa., and secretary of I. A. Local 710, writes, *"I for one shall be looking forward with great interest to every one of your articles to come up in the future, as I know from past experience these articles are sure to contain some very constructive material for the men behind the projectors."* Many thanks for your letter, and we hope that we'll measure up to your expectations.

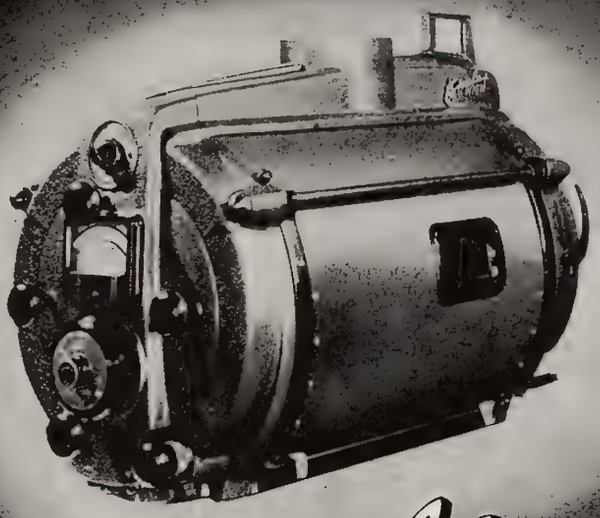
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CLIFTON R. GRAEFF of Quinton, N. J., managing director of the Chester circuit comprising the Mac, Strand and Apollo theatres in Chester, Pa., sends us a nice letter in which he comments, *"Have just finished reading your article in* The Needle's Eye in the January 12th issue of BETTER THEATRES. To you I extend my heartiest congratulations. . . . *I entered projection at the age of 12, just roughly 20 years ago. I stayed with it 20 years because I loved it, and I still do. However, four years ago I took to management, going into the Mac in Chester, and eventually becoming managing director of the Chester Circuit."* Mr. Graeff also comments on a visit he made to our home town. We hope the next time he is around he'll come in and introduce himself in person.

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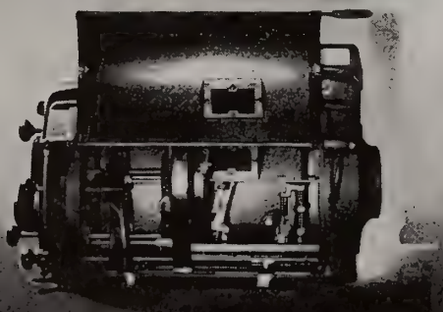
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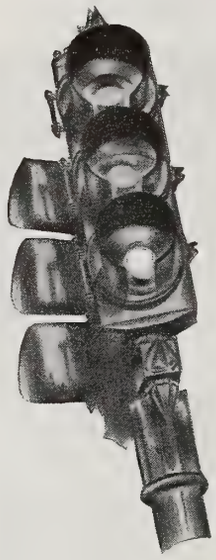


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COMMENT ON NEW ITEMS OF PROJECTION EQUIPMENT

WE plan to devote part of "The Needle's Eye" to new items of equipment, as regularly as conditions permit.

We are now testing the newest model Clayton ball-bearing even tension take-up with silent chain drive, at the Washington theatre in Washington, N. J., and will report on the results of the test next month.

We are arranging a run on the new Altec-Lansing "Voice of the Theatre" speaker, and will give you a report on it soon.

dirt that collects on the screen is so evenly distributed that the projectionist, manager or owner very seldom realizes the condition the screen really is in. You know that that part of the theatre is like the unwanted mother-in-law—very seldom visited.

5. If you use glass *reflectors,* remember that the reflecting ability deteriorates with age, and that each pit mark is one small part of the reflector that will no longer do its job. Like the deterioration of the screen, reflectors let you down gradually, a little each day, and it is easy to overlook such a gradual change. Try a new pair of reflectors and you are likely to be surprised at the difference in results. New reflectors can make your picture look like the Saturday night bath makes one feel!

We would all feel quite foolish, and conspicuous, driving around in a 1920 car. The installation of the little items described above will advance many a small theatre by 25 years!

Four Ways to Save Carbons and Current

Carbons and current make up a substantial expense item in any theatre operation, and a few pennies saved every day on these items will amount to many dollars in the course of a year. And the beauty of this kind of saving is that your projection does not suffer in any way because of it. No picture was ever improved by throwing away pieces of carbons that could have been used. Here are four ways that will assure you of getting full value for the dollars you spend on these items:

1. *Be sure you are using the combination of carbons that will work out best for your conditions.* The National Carbon Company supplies a small handbook with all data and correct amperage for all sizes of carbons in use. This book should be consulted for every installation.

2. *There are carbon savers for every make of lamp which will enable you to burn much smaller stubs than can be used*

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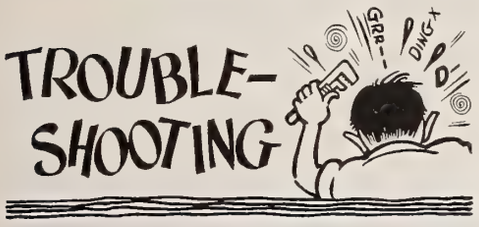
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without them. A pair of these savers for one lamp will enable you to use up long stubs that have accumulated from both lamps.

3. *Use judgment in the use of carbons in order to end up with the smallest stub that is possible.* Determine what length of carbon you burn each minute at your particular amperage and use stub to fit.

4. *After doing all of the above, examine the length of the stubs you are throwing away.* If they are nearly long enough to run another reel, and if you have ample light on your screen, a small cut in amperage may save you current and get you an extra reel out of each carbon. Or, if you do not have quite enough light, you might increase your amperage and get the additional light that you need by more nearly using up the stubs now thrown away.



A BROWN PICTURE

ONE of the house managers of the St. Cloud circuit, Mr. Floyd Greene, came to us with a problem a few days ago and we pass along the solution we found in case any of you are experiencing the same difficulty.

This manager stated that he had noticed that every time a changeover was made, the incoming machine projected a brown picture, which made a very poor contrast with the blue-white picture which was being projected by the machine that projected the prior reel.

Our first thought, before we visited this projection room, was that the projectionist might be careless in adjusting his lamp before the changeover so that the proper adjustments were not made until he saw the brown picture on the screen. We soon found out, however, that this was not the case at all, that the projectionist found it impossible to get a good light during the first part of *any* reel and was most anxious to find the answer to the problem so he could project a better show.

We found that the rectifiers being used in this particular theatre were of an old type and had deteriorated considerably. When the arc would be struck, it would be possible to get only about 30 amps at first. After a few minutes the amperage would creep higher, but it would take about three minutes to get proper amperage.

The result of this finding has caused the circuit to order replacement rectifiers for that theatre; in the meantime, good screen results are being obtained by lighting the lamp of the incoming machine three minutes before changeover time. And, we might add, that an ample, but of course not excessive, burn-in period is necessary for best results at all times.—G. F. M.

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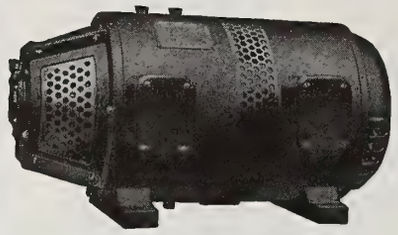
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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

What is a Theatre?

ACCORDING to a late higher court decision the term theater means a building especially adapted to "dramatic, operatic, or spectacular representations, a playhouse room, hall" or other place so arranged that a body of spectators can have an unobstructed view of the platform.



LEO T. PARKER

In Ober vs. National Casualty Company (60 N. E. [2d] 90) it was sought to include within a theater contract places of amusement such as a night-club. The higher court refused to agree with this argument, saying:

"In our opinion ordinary men would not give to a word in such common use as 'theatre' a meaning that would bring within its compass restaurants or so-called night-clubs where no admission is charged, but where free entertainment is furnished in connection with the serving of food or other refreshments."

Manager's Responsibility For Unsafe Conditions

MODERN HIGHER courts consistently hold that theater managers have a legal duty to warn all persons who come on the theatre premises of unusually dangerous conditions. For example, in Berger v. Grandview Theatre (59 N. E. [2d] 759, it was shown that an air-conditioning company installed in a theatre building certain equipment intended to provide a cooling system for the theatre. After the installation was completed, an employe of the air-conditioning company sustained a severe injury when he fell to the theatre floor while inspecting the system.

He sued the owner of the theatre and proved that his fall was caused by a defective wall against which he had placed a ladder for use while making the inspection. The jury decided that the theatre owner was negligent and liable in damages because its manager had failed to "inform" the employe that the wall was defective. The higher court approved the verdict, and said:

"We are satisfied that notice to Mr. Ingram (manager) would have been notice to the defendant theatre company. He bore the title of manager of the theatre, was actively on the job and his title connotes supervisory powers."

Patrons Must Prove Manager Knew of Hazard

IF A THEATER patron fails to prove that his injuries have resulted from negligence of the theatre management, there can be no liability. In other words, unless the testimony proves that the management failed to remedy a condition *known* to have existed, the theatre owner is not liable for resultant injuries.

In Faxio v. Stanley-Mark-Strand Corporation (47 N. E. [2d] 957) a theatre patron sued to recover damages for an injury when she fell upon the floor in the ladies' room of the theatre. The patron proved that an outer room contained a drinking fountain, and that there was water upon the floor where she slipped.

The patron failed to prove, however, that the management *knew* that the drinking fountain was leaking and had caused a slippery floor; therefore, the higher court refused to hold the theatre corporation liable for the injuries sustained patron.

Damage Verdict Held Excessive

ACCORDING TO a late higher court decision, a court cannot grant excessive damages to an injured theatre patron, if the testimony fails to prove *positively* that the injuries are *permanent*.

For illustration, in H. & S. Theatres Company v. Hampton (190 S. W. [2d] 39), reported January, 1946, a patron was awarded, by a lower court, a judgment of $12,000 against H. & S. Theatres Company for personal injuries sustained when a seat in the theatre gave way while she was attending a show, and threw her to the floor. The testimony proved that the patron received painful injuries to her spine and coccyx, and she sought to recover $30,000 in damages.

She introduced physicians and an x-ray specialist who testified in detail regarding

her serious injuries; however, these specialists *failed positively* to testify that her injuries were *permanent*. This testimony indicated only that her injuries *probably* were permanent.

The theater company appealed to the higher court to reverse the verdict rendered by the lower court, on the grounds that without positive evidence that her injuries were permanent the allowance of $12,000 damages was excessive. The higher court agreed and reversed the lower court, saying:

"There is no doubt but that $12,000 *in this case is so large that it cannot be supported unless the injuries are permanent . . . The lower court erred in instructing on permanent injuries since the testimony of expert or professional witnesses that there is a possibility or probability of permanency of the injuries is not the positive and satisfactory type of evidence. . . ."*

Also see Mandigo v. Hamid Amusement Company, Inc. (57 N. E. [2d] 553), where a patron was injured when he slipped on candy. The higher court refused to hold the patron entitled to recover damages because he failed to prove that the candy had been on the floor a sufficient length of time for the management, by the exercise of ordinary care, to discover and remove the candy from the floor. This court said:

"There was no evidence that he (manager) had seen the substance on which the plaintiff slipped, and the nature and condition of it were such that an inference would not be warranted that it had been on the floor so long that it should have been seen and removed."

Amount of Actual Damages Must Be Proved

WHEN A PERSON sues for damages, resulting from assault by an employe, *the injured person must prove the amount of damages he sustained.* Failure to do so bars him from a favorable verdict for *any* amount of damages.

For instance, in Southeaster, Inc., v. Hancock (31 S. E. [2d] 59), a person named Hancock sued a proprietor for damages and alleged that a porter assaulted him without any cause. The lower court held the proprietor liable.

However, since no *direct* and positive proof was given by Hancock that he was damaged, the higher court reversed the verdict of the lower court.

Legal questions, which should be confined to general points of law or cases specifically cited in these columns, may be addressed to Mr. Parker in care of BETTER THEATRES.



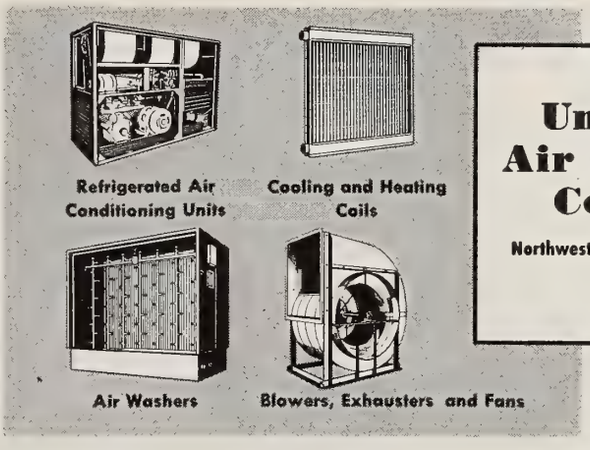
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About People of the Theatre

W. W. GILREATH has been appointed district service manager for RCA Victor Division in the Dallas district. A former field supervisor, Mr. Gilreath succeeds C. E. JOHNSON, who has been assigned to the home office staff in Camden, N. J. During the war Mr. Gilreath worked on installation of radar and other electronic equipment for the Navy.

SAM LANGWITH has established the Western Service and Supply Company in Denver for which he has acquired the RCA equipment franchise in that territory. The line will include the usual items of theatre equipment and also candy and popcorn. In addition, a theatre design service will be available.

MATTHEW J. GLIMALDI has purchased the Rio theatre, Chicago, from LEO SOLOMON. He plans to remodel the 1,200-seat house and to show current films instead of revivals.

ANTHONY SERRITELLA has arranged the sale of the Home theatre, Chicago, from BERNARD FROIKIN to BEN SCHATZ.

AL SUGARMAN, RKO salesman in Cincinnati, has purchased the neighborhood Avondale theatre in Columbus, Ohio, in partnership with LEO HOFFHEIMER.

DAVID R. REGAN, owner of the Roxy, Selma, Ala., has purchased a building adjoining the theatre and added it to the other structure. The remodeling includes installation of new lighting, heating and cooling systems, while a concession stand has been provided for sale of popcorn, ice cream, soft drinks and package candy.



Distinguished patrons of Mahamed Akbar Fazalbhoy, distributor in India of Simplex projection equipment, at his private theatre, were on this occasion The Agha Khan and his wife, shown seated in the second row on either side of their host.

LT. WILLIAM R. SOKEL has been appointed sales manager of the 35-mm. division of the DeVry Corporation, Chicago, manufacturers of motion picture projectors and sound equipment. The announcement was made by W. C. DEVRY, president, and H. BOB ENGEL, general sales manager. Mr. Sokel, who was recently released from the Navy, is a graduate in electrical engineering of the Rensselaer Polytechnic Institute of New York. Prior to the war he was sales engineer in the air-conditioning instrument field.



WILLIAM R. SOKEL

In one of two other new DeVry appointments, L. M. ANDERSON has been promoted to manager of 16-mm. industrial sales for the DeVry Corporation. During the war he served as the company's chief expediter and assistant production manager. Prior to the war he was the southeastern district sales manager, also district sales manager in Minnesota and the Dakotas.

It is also announced that NORMAN D. OLSEN, JR., has been appointed assistant export manager at DeVry. Mr. Olsen was recently released from the Army Air Forces. In his new position he will assist his father, NORMAN D. OLSEN, SR., export manager.

C. E. and D. E. CASH, operators of the Mount Holly and Gaston theatres, Charlotte, N. C., are renovating both houses, installing new seats, projection and sound equipment, and new screens.

The Orpheum and Star theatres at Hannibal, Mo., operated for many years by the Price Amusement Company, headed by H. A. SCHEIDKER, passed into the control of the Frisina Amusement Company, Springfield, Ill., on January 1. Mr. Scheidker continues as resident manager.

The Frisina circuit has reopened the Gem theatre in Fulton, Mo. The 300-seat house had been closed for three years.

MAURICE A. CHASE, lessee of the suburban Ritz theatre in Cincinnati, has purchased the property. He also operates the Vogue and Crescent in Cincinnati.

Seven employees of Dominion Sound Equipments, Ltd., have returned to the company after serving with Canadian armed

forces. They are D. E. DANIEL, former installation and service engineer in Calgary and Winnipeg, who is now in the sales department at Winnipeg; C. C. JAMES, who has been with the company since 1929 and is now installation and service engineer in Edmonton; G. T. NEW, former installation and service engineer in Quebec and now doing similar work in Vancouver; G. M. TITTENSOR, who has been with the company since 1928 and is now employed on special duties with the company's operating department in Montreal; and J. H. WANAMAKER, D. K. BEDFORD and E. M. FOX, who are employed in the merchandise department at the head office, Montreal.

SEYMOUR AMSTER has sold his interest in the Fairmount theatre, Cleveland, as well as his interest in a proposed new theatre and shopping project in Cleveland, to HENRY GREENBERGER. He has sold his four Elyria theatres to MARVIN and HERMAN FRANKEL of Cleveland. The Elyria theatres involved are the Capitol, Lincoln, Rialto and Rivoli, which will continue to be under the direction of PHIL EISNER.

ROBERT C. SPODICK has resigned as assistant advertising manager of the Soft-Lite Lens Company, and is now operating the Lincoln theatre, foreign film house in New Haven, Conn. Associated with him is LEONARD E. SAMPSON.

MORRIS JACOBSON, manager of the Capitol in Bridgeport, Conn., reports that when the ten-year lease of SAM HADELMAN expires on that 900-seat theatre, it will be operated by the Strand Amusement Company, the owners.

CARLIN SMITH and N. O. REED have purchased the Wyoming theatre, Lusk, Wyo., from G. A. TURNER. They also operate the Wyoma in Glenrock, Wyo., and the Star at Imperial, Neb.

H. L. TRACY, who has operated the Temple theatre in Willard, Ohio, for the past 22 years, has sold the house to CLARENCE M. BOYER. Mr. Tracy will continue as manager.

L. E. HASKINS, a newcomer to the exhibition field, has converted a store in Viola, Ill., and opened it as the Vio theatre.

Announcement has been made by W. C. Hammel, general sales manager of Alexander Smith & Sons Carpet Company, and of C. H. Masland and Sons, of the appointment of JAMES TAYLOR as sales training director, succeeding PAUL GARST, who is now territorial manager for the Metropolitan New York territory.

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1946 Inspection and Inventory Record

2. Projection Accessories

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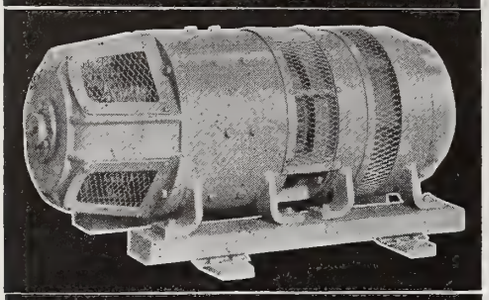
ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGINAL PRICE
1. Automatic Changeovers									
2. Magazines									
3. Film Reels									
4. Rewinders									
5. Film Splicers									
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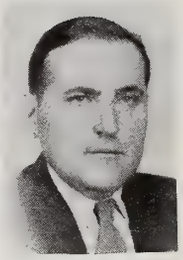
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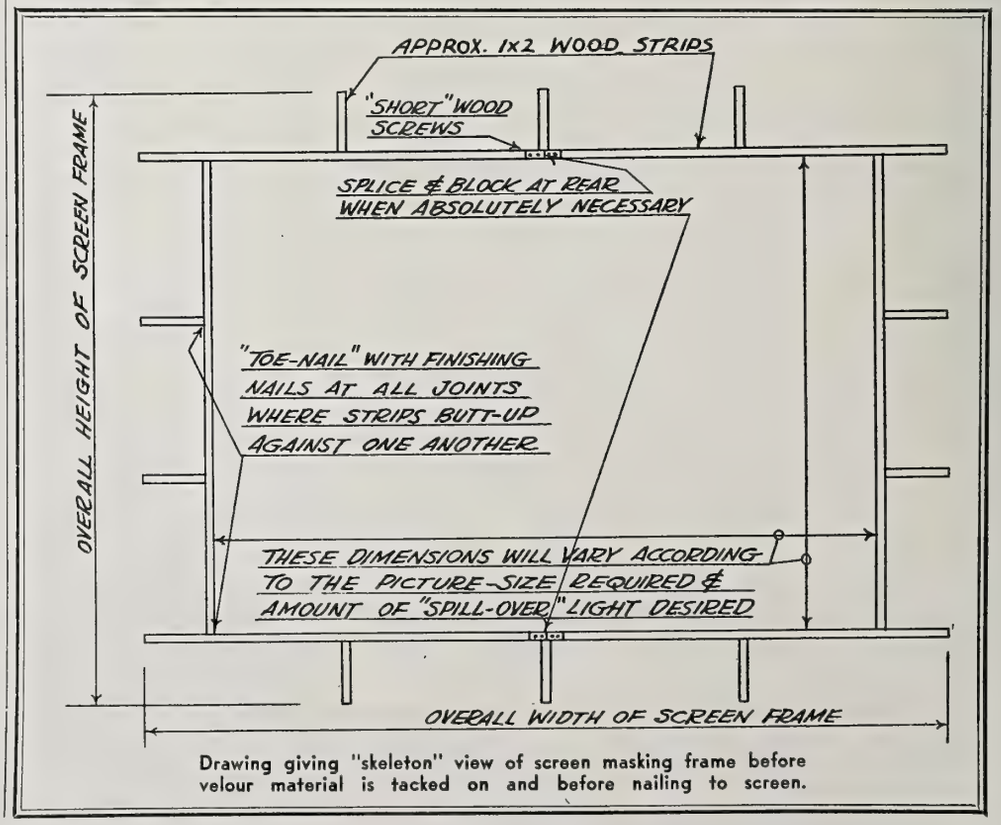
John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Two Ways of Installing a Screen, Including One You Should Avoid

• Fourth article of a series designed to assist in post-war installations and based on the belief that one good way to learn good practice is from mistakes of the past.

NOTHING COULD look simpler than installing a screen, and it cannot be called very complicated. Nevertheless, I've seen the job buggered up something awful, mostly because the management itself did not make proper plans for the installation. Even though one might expect the men actually handling the installation to know how to go about it so as to get a good job done in the time it ought to take, management can't always count on that, hence it is all to the good when management can organize and direct the work intelligently. Such things as the following just shouldn't happen:

The crates containing the screen and frame were lying in front of the stage, and the theater owner was walking up and down an aisle talking to himself. For it was only a few hours before show time. Finally two screen installation men walked in, and ignoring the exhibitor's emotional outburst, went to work. They asked for a heavy hammer and a pinch bar with which to open the crates. The tools were procured, and pretty soon, with the theatre owner



Drawing giving "skeleton" view of screen masking frame before velour material is tacked on and before nailing to screen.

almost fainting from fright lest the equipment should be injured by the vigorous use of the pinch bar, screen and frame were removed from the crates.

One of the men then laid the screen frame across the top of the auditorium chairs and began to put in the lag screws without putting anything under the frame to protect the chairs. Seeing this, the exhibitor took some paper from inside the screen crate and laid it under the frame where it was resting on the chairs. This sort of amused the screenmen, who wanted to know why the owner was so worried. The exhibitor replied that he was paying for everything and it was his business to see that no damage was done, and told the man to make sure the the paper rolled up with the screen was left on top of it when it was laid out flat on the chairs while being laced to the frame.

The man agreed to do this, but said that he did not see any sense to it. The owner explained the purpose of leaving the paper there was to catch any dirt and dust that might fly down and embed itself on the surface, and he was absolutely right.

After the lag screws were turned into the frame a little by hand, the screen was taken out of the crate and unrolled inside the frame; however, at the start of the unrolling, the ends kept dropping down into the seats, and even the screen man could see that the screen surface would be damaged.

At this point, the owner told them to cut off short pieces of the lacing cord and tie off each corner of the screen to the screw eyes on the frame. This the men did without complaining as they could see that the exhibitor was talking sense.

As one of the screen-men was cutting apart and unravelling the "skeins" of the lacing cord, the other man was sitting down in a chair tightening the lag screws into the corner of the screen frame, with a *monkey wrench* borrowed from the theatre.

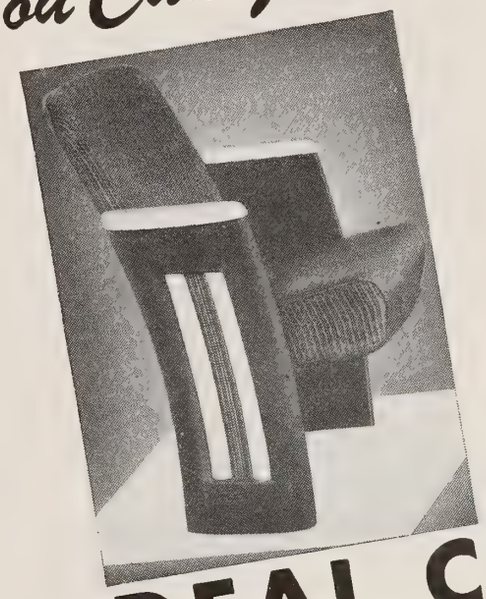
THE WRENCH DOES IT!

After awhile, the man with the cord was ready to start lacing the screen and asked the other if the frame was tightened in place; it was there the other fellow reported that at two places the screw heads had come off!

Now the problem was how to take out the sheared screws, which was next to impossible; where to get other screws, and how to tighten the corners of the frame. Meanwhile, time was running out.

The owner in desperation, sent out for some large spike nails and told them to drive them into the corner of the frame where the screw-heads were sheared. With the screen frame fastened together and the corner braces put on, lacing of the screen was begun. By this time, the other trades in the theatre were very anxious to have

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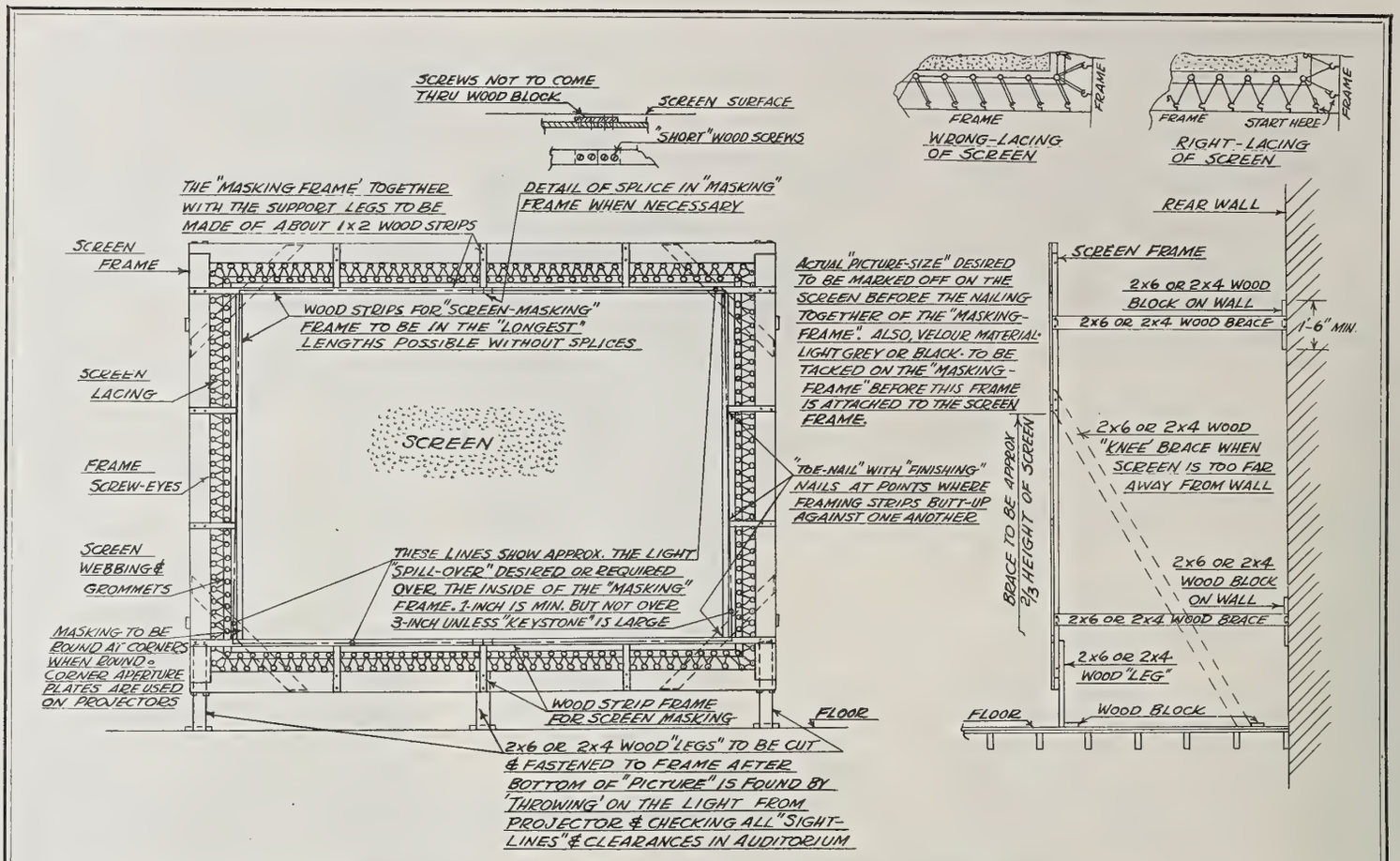
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Front elevation of screen showing proper method of installing masking frame.

the screen put in place on the stage so that the light could be thrown on and the masking finished. However, try as they might, the screen men could not get all of the wrinkles out of the screen; they would get the wrinkle out in one place, then other wrinkles would appear in another spot. This meant going over the lacing cord around the entire frame, tightening here and loosening the cord; yet wrinkles and humps still would appear.

Finally in disgust, the men said that the screen was ready to be put in place, telling the unhappy exhibitor not to worry, since the wrinkles would come out by themselves once the screen was standing up, and anyway they would never be seen by the customers.

HOW NOT TO LACE IT

The owner examined the lacing and found that the cord should have been "threaded" through the grommet holes in the screen; that one length of cord should have been used for each side of the screen, with this cord starting and finishing on each side at the corner of the frame, so that each side of the screen could be tightened separately and wrinkles thus be taken out. These installation men laced the screen by sort of doubling up the cord through each grommet eye, then hooking or looping it on each screw eye.

That way is much quicker, of course, as one continuous cord is stretched along the edges of the screen, simply doubled up at each hole, put through the hole, and finally hooked on the screw eye. However, trouble comes when the screen must be stretched or any wrinkles taken out; then one must go over the entire sides of the screen, taking up on the cord until the end is reached. By that time much of the added stretch is gone.

The men agreed to lace the screen as suggested by the owner, and finally the screen was carried on stage and stood upright by two drapery men, who held it in place until the light from the projector

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was thrown on. At a glance, it could be seen that they were not yet ready to install the screen. The exact location of the new screen, for a larger picture, was not known, and an argument began over how this location should be determined. After a lot of ideas were exchanged and many sights were taken from different points in the auditorium, a location was arrived at.

When the distance of the bottom of the picture from the stage floor was settled upon there was a general scramble around the theatre to look for pieces of wood to fasten the frame in place. All kinds of odds and ends of wood were brought, some had to be spliced, then nailed in place to serve as legs and braces for the frame. When the light was projected on the screen again, the question came up of just how much light should spill over the masking; some said it should be 1 foot, others 2 feet, and still others 3 feet all around.

NOW FOR THE MASKING

To be considered, of course, was the type of aperture plate in the projector—one with round or square corners? And how much of a "keystone" due to the angle of projection? A picture framed with a round cornered aperture plate must have a different type of masking than a square cornered aperture. A round corner picture gives smoother lines to the framing, provided the masking is correct; while a square corner picture gives sharper lines. It is a matter of choice which type to use.



that to keep the tools around the theatre clean and shiny, wipe them with a soft cloth soaked in kerosene after each usage?

that lacquer should never be used over a previously varnished surface, or varnish over lacquer, unless the old finish has been completely removed?

that if old paint, enamel or varnish is cracked or badly chipped, it should be removed with a good paint or varnish remover and the surface be washed with turpentine?

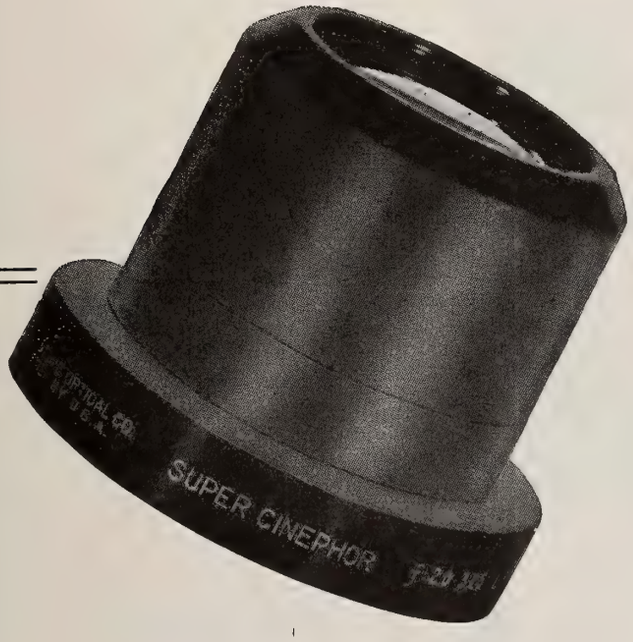
that before putting on a final coat of paint, light sanding (using a wood block with sandpaper around it) against the grain of the wood surface to be painted, will make the paint stick better and allow a smoother finish?

The owner settled the argument by saying that he wanted a square-cornered picture, of the largest size possible, with the masking showing sharp, straight lines with light from both projectors thrown down so that the beams exactly over-lapped one another, the drapery men took measurements for masking the screen. Their measurements did not agree, because one man measured with a ruler, while the other used a marked-off wood batten. After they had made several trips up the ladder to measure the picture, the projectionists started to complain that lenses were getting hot with the light on so long. The owner told the men to place light pencil marks on the screen at the corners of the picture and in this way they would know just how much to mask without having the light from the projector on all the time.

When the picture size was marked off, the drapery men were undecided as to just how the framework for the masking should be made. One chap suggested stretching a wire at the top and bottom of the screen with the sides left open by only stretching the velour tightly and nailing it to the frame, another thought that a framework of wood for the masking should be put on the frame. But they did not have enough wood battens, so the idea of using wire was suggested to the owner. He would have no part of it, as the wire would sag

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ESTABLISHED 1853

and the loose side pieces would wave in the air no matter how tight they were stretched. He told the men to stop playing around as it was near show time, and to get out and buy some wood strips at the local lumber yard. With the wood strips procured, the masking job went along pretty smoothly. Completed, the masking was rech cked with the light from the projectors. Okay. And none too soon!

Don't Guess in Stage Planning

ALTHOUGH motion pictures are practically the only consideration in the vast majority of new theater projects, here and there a theatre operator deems it wise to be in a position to offer stage attractions, either as a regular supplement to the screen program, or on special occasions and during part of a season. Here, then, are a few reminders:

To be prepared for stage productions that are more than local talent acts or something of that sort, quite a bit of paraphernalia are required if the show is to Have a genuine professional touch.

One of the most important problems in stage layout is the design of the gridiron, which is a network of interconnecting steel members 50 to 70 feet above the stage floor. These steel members span the entire stage ceiling from wall to wall and must carry the entire "line" and "dead" loads of all hanging equipment for the stage.

In the actual design of the stage it should be determined accurately just how high to place this gridiron above the stage floor so that proper provision can be made to "fly" the sets; also where to place the steel beams that will carry the stage settings and equipment, and the size and proper spacings of these beams.

All of this information must be calculated correctly in order to figure the span and proper "tie" of the gridiron network with the framing steel of the theatre building. Only in this way can the structural steel plans of the theatre be completed with the knowledge that adequate and safe provisions have been made.



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PRODUCT DIGEST

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SHORT SUBJECT CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Bad Bascomb

***MGM*—Beery, O'Brien, Out West**

It was an inspiration on somebody's part to team Wallace Berry and Margaret O'Brien in the kind of rip-roaring western story that appeals to children and grown-ups alike. Little Miss O'Brien, a winner in the 1945 MOTION PICTURE HERALD-*Fame* exhibitor poll, is the perfect foil for Beery's portrayal of a rough, tough outlaw with a heart of gold. The two are given the benefit of polished production by Orville O. Dull, smooth direction by S. Sylvan Simon, and dialogue whose spontaneity and sparkle is a welcome factor.

Beery, in the opening sequences of the William Lipman—Grant Garrett screenplay, based on an original by D. A. Loxley, appears as the leader of the Bascomb gang whose depredations have spread terror across the western plains from the Mississippi to the Pacific. Aware that the Federal men are about to catch up with him, Bascomb joins a wagon-train of Mormons headed for Utah. As the pious convert, Brother Ezekiel Smith, he is accepted by the group. One of the latter, a little orphan girl, offers him more than friendship. Against his will, he becomes the object of her whole-hearted affection and admiration.

Conflict arises when Bascomb's fellow-outlaw, a portrayal excellently executed by J. Carroll Naish, discovers that the wagon-train carries a shipment of gold. He and Beery plan to steal the gold, and then rejoin their gang. At the last moment, the little girl falls ill, and Beery finds it impossible to leave her. Incensed at what he considers a betrayal, Naish rides off to rouse the local Indians. Told that the white men plan to steal their land, the Indians descend upon the hapless little band, and there's a furious battle, with the travelers hopelessly outnumbered. Beery, however, manages to get through to the nearest fort, and bring back aid. This gestur is made at the cost of his own freedom.

Despite its excessive length, the picture should do well in almost all situations.

Previewed at the Village theatre, Westwood. Reviewer's Rating, Good.—THALIA BELL.

Release date, not set. Running time, 112 min. PCA No. 11263. General audience classification.

Zeb Bascomb ..... Wallace Beery
Emmy ..... Margaret O'Brien
Abbey Hanks ..... Marjorie Main
Bert Yancey ..... J. Carrol Naish
Frances Rafferty, Marshall Thompson, Russell Simpson, Warner Anderson, Donald Curtis, Connie Gilchrist, Sara Haden

Sentimental Journey

***20th Century-Fox* — Sob Story**

The weepingest ingredient that any sentimental story can contain is the little-child-shall-lead-them theme. Twentieth Century-Fox's "Sentimental Journey" is remarkable for two things: that theme is squeezed dry and the child doing the leading is a discovery of sensational value who, in her first major role, makes many another child star shake on her pedestal.

This picture, which surely contains more tears per foot of film than any other since "Orphans of the Storm," tells the story of a beautiful, but childless, couple—the wife an actress, the husband a director. On the eve of a new play the wife learns she is seriously ill and can never act again. Wanting her husband to be always reminded of her, the wife adopts a little girl, a wistful, dreaming little girl who gets on the husband's nerves.

After the death of the wife, the husband is all for getting rid of the child. But the wife, in flowing chiffon, appears in a vision to the child and tells her to stick through thick and thin. The situation does get a little thick but when the child is almost drowned in a raging sea, along about midnight, child and husband are together again and the audience is dissolved to tears.

This genteel, but sometimes maudlin, drama has John Payne as the husband, Maureen O'Hara as the wife, William Bendix as the comic relief and Connie Marshall as the wide-eyed, pig-tailed child who snatched the picture away from everyone but director Walter Lang.

The title is taken from the popular song hit of the same name and the song is played first as a love song, then as a dirge and is finally scored for a chorus of angels. Samuel Hoffenstein and Elizabeth Reinhardt did the screenplay from a story by Nelia Gardner White.

"Sentimental Journey" is a slowly told story, a wailer and a weeper that at times gets beyond control. But it is slickly produced by Walter Morosco and full of box office promise. It is assured of success.

Seen at the home office. Reviewer's Rating, Good.—RAY LANNING.

Release date, March, 1946. Running time, 94 min. PCA No. 11283. General audience classification.

Bill ..... John Payne
Julie ..... Maureen O'Hara
Donnelly ..... William Bendix
Hitty ..... Connie Marshall
Sir Cedric Hardwicke. Glenn Langan, Mischa Auer, Kurt Kreuger, Trudy Marshall, Ruth Nelson, Dorothy Adams.

Frontier Gunlaw

***Columbia*—Western**

Charles Starrett and Dub Taylor are the mainstays of a Western which doesn't come up to the standard set by earlier films in the "Durango Kid" series. Taylor garners some laughs, but Starrett's quick-change act seems less plausible than usual, the more so since he is pitted, this time, against an outlaw who also assumes a disguise. Weldon Heyburn does his best with the role, that of a newspaper editor pretending to be a cripple, but it doesn't quite come off.

Starrett, arriving in the town of Mesa City to purchase a ranch there, finds that the neighborhood lives in terror of a gang known as the "Phantoms." When the gang descends upon his ranch, raids his cattle and kills one of his cowhands, he vows revenge, and does not rest until, disguised as "Durango," he exposes the editor-outlaw, and brings him and his cronies to justice.

Bennett Cohen wrote the screenplay, basing it on an original by Victor McLeod. Darwin Abrahams directed.

Reviewed at the Hitching Post theatre, Hollywood, where the audience was apathetic. Reviewer's Rating, Average.—T. B.

Release date, January 31, 1946. Running time, 60 min. PCA. No. 10430. General audience classification.

Jim Stewart ..... Charles Starrett
Tex Harding, Dub Taylor, Jean Stevens, Weldon Heyburn, Jack Rockwell, Frank La Rue, John Elliott, Robert Kortman

The Hoodlum Saint

***MGM*—Finance, Romance and Religion**

When a showman has marqueed the somewhat arresting title of this attraction and underlined the top names—William Powell, Esther Williams, Lewis Stone, James Gleason and Angela Lansbury— he's gone about as far along the road of promises as the picture warrants him to go. He could tell his customers that it concerns a returned veteran who couldn't find a job, or that it deals with the market crash of 1929, or that it's an oblique treatment of a religious theme, and it is all of these, but it is no single one of them importantly enough or validly enough to satisfy persons attracted by the appeal of either of them. It's a decidedly mixed salad, more suitable for blanket billing than for blue-printing.

Frank Wead and James Hill are credited with the original screenplay, and original in many respects it assuredly is, but the gentlemen appear to have been unable to decide which of their story lines rated priority. They pick up Powell on his return from World War I as a newspaper man unable to get his old job back or another to replace it. So, abetted by three old pals self-described as "mugs" and by a cafe singer with a heart of gold, he sets out to get rich by fair means or foul and pressures himself into the vice-presidency of a chain-store corporation and into possession of two million dollars which fade away in the market crash.

While in the chips, as the dialogue would phrase it, he cools toward his three pals, for whom he's financed a pool hall with bookmaking facilities in the back room, and as a means of getting rid of them he pretends that Saint Dismas is responsible for springing one of them after a pinch. He pretends so well that they establish a Saint Dismas Fund, which does a lot of good, but after the crash, and for no visible reason, they turn it into a racket, and he, having acquired a new newspaper job and a nervous breakdown, returns to the scene shortly ahead of the authorities and saves the situation by kneeling and praying to Saint Dismas in plain view of his pals, whether earnestly or not.

The handling of the Saint Dismas aspect of

the story is a good deal less expert than is good for the subject, for the picture or for films in general. The title suggests that this was considered the major content of the story, but it is reached late in the narrative and is pitched into without adequate preparation, is played off largely in solemnly ennunciated slang, and is disposed of as if everybody concerned had to catch a train.

Producer Cliff Reid gave the production splendid mounting, and Norman Taurog gave it the benefit of his directorial veterancy, but neither these craftsmen nor the players were a match for the indecisive script and the stereotyped dialogue.

Previewed at the studio. Reviewer's Rating, Average.—WILLIAM R. WEAVER.

Release date, not set. Running time, 93 min. PCA No. 11231. General audience classification.

Terry O'Neill.....William Powell
Kay Lorrison.....Esther Williams
Angela Lansbury, James Gleason, Lewis Stone, Rags Ragland, Frank McHugh, Slim Summerville, Roman Bohnen, Charles Arnt, Louis Jean Heydt, Charles Trowbridge, Henry O'Neill, William Phillips, Matt Moore, Trevor Bardette.

Romance of the West

PRC — Color Western

PRC has dressed up a usual Western plot with color and several musical ballads sung by Eddie Dean. Drew stars as a Government agent assigned to protect the rights of an Indian tribe. Outlaw Indians are paid by white men wishing to seize the tribe's land because it is rich in silver deposits. In their plundering the outlaws kill a small Indian boy who was being cared for by Dean, Emmett Lynn, his aide, and Forrest Taylor, as Father Sullivan, a priest. These three successfully protect the rights of the red men. Joan Barton, as Melodie, is delayed en route to New Orleans by the warfare and falls in love with Dean and remains to teach the native children.

The musical numbers include "Indian Dawn," "Ridin' the Trail to Dreamland" and "Love Song of the Waterfall." The color, which was under the supervision of W. T. Crespinel is an asset to the film and adds to the attractiveness of exterior sets.

Robert Emmett producer and directed and Frances Kavanaugh wrote the original screenplay.

Seen at a New York projection room. Reviewer's Rating, Average.—M. R. Y.

Release date, March 20, 1946. Running time, 58 min. PCA No. 11147. General audience classification.

Eddie Dean.....Eddie Dean
Ezra.....Emmett Lynn
Joan Barton.....Melodie
Forrest Taylor, Robert Mckenzie, Jerry Jerome, Stanley Price, Chief Thundercloud, Don Reynolds, Lottie Harrison.

Amami Alfredo

Grandi Films—La Traviata

The lilting beauty of Verdi's melancholy "La Traviata" has been brought to the screen in this Italian production of 1941, currently making its debut here. Robustly sung and effectively acted, it will offer satisfying entertainment to Italian language patrons and opera lovers of all tongues.

The story behind the story of the opera concerns a brilliant singer in love with a gifted young composer. During one of her performances she collpases and the doctor warns she must never sing again. As her contract with the opera company specifies that the work of the young composer should be included in the repertoire only if she sings, it seems doomed to oblivion. For a time she's for sacrificing her love rather than blocking his career. But love in Italian studios, as in Hollywood, seems always stronger than circumstance, and she decides to defy the doctor's warning and sing anyway. Thereby she proves the error of the physician's diagnosis and the way is paved for a happy ending with a tragic opera.

Maria Cebotari and Claudio Gora in the lead make a convincing couple in the romantic roles. Lending a light, relieving touch to the story are a number of comic incidents. The picture is provided with adequate English titles.

Seen at the Arena theatre, New York, where a predominantly Italian-speaking audience registered approval. Reviewer's Rating, Good.—MANDEL HERBSTMAN.

Release date, January 18, 1946. Running time, 91 min. General audience classification.

Maria Dalgeri.....Maria Cebotari
Luisa.....Lucia Englisch
Giacomo Varni.....Claudio Gora
Paolo Stoppa, Luigi Almirante, Aristide Baghetti

Idea Girl

Universal—Song Pluggers

Take it from Universal, when you're the junior partner in a music publishing house, have someone like Alan Mowbray for a senior partner and a dizzy little blonde as your song salesman then you've got troubles. Universal suggests that you marry the blonde and forget your troubles.

"Idea Girl," because of its subject matter, might have been a musical but isn't, although it does bill Charlie Barnett and his orchestra as featured players. But the three songs spotted in the film are subordinated to comic intentions and Charlie bows out of the frame to clear the way for the bickerings of Jess Barker and Julie Bishop, who don't understand each other until the final reel.

The picture is light, unpretentious and uncomplicated with a few spots marked "laughter here." Will Jason directed; Will Cowan produced.

Seen at the home office. Reviewer's Rating: Fair.—RAY LANNING.

Release date, February 8, 1946. Running time, 60 min. PCA No. 11406. General audience classification.

Larry Brewster.....Jess Barker
Pat O'Rourke.....Julie Bishop
I. C. Crow.....Alan Mowbray
George Dolenz, Joan Fulton, Laura Deane Dutton, Virginia Christine, Lane Chandler.

(Review reprinted from last week's HERALD*)*

ADVANCE SYNOPSES

CINDERELLA JONES
(Warners)

PRODUCER: Alex Gottlieb. DIRECTOR: Busby Berkeley. PLAYERS: Joan Leslie, Robert Alda, William Prince, Julie Bishop, Edward Everett Horton, S. Z. Sakall, Tom Tully, Charles Dingle, Ruth Donelly, Elisha Cook, Jr., Hobart Cavanagh, Grant Mitchell, Chester Clute.

COMEDY WITH MUSIC. Joan Leslie sings with an orchestra and also works in an aircraft plant. She takes part in a radio program and is discovered to be the missing heiress to a large fortune. The will provides, however, that she must be married by a certain time or lose the inheritance. It is touch and go with Joan to decide whether Robert Alda and William Prince, rivals for her hand, love her for herself or for the fortune she will inherit. She finally decides upon Alda just in time to meet the will's deadline.

ONE MORE TOMORROW
(Formerly "The Animal Kingdom")
(Warner)

PRODUCER: Benjamin Glazer. DIRECTOR: Irving Rapper. PLAYERS: Ann Sheridan, Dennis Morgan, Olivia de Havilland, Jack Carson, John Loder, Jane Wyman, Dane Clark.

SYNOPSIS. The triangle pattern for drama, worked out in this case with one man and two women, receives here a modernized and somewhat modified treatment similar to that given it in the 1932 picture of the same name (starring Leslie Howard, Ann Harding and Myrna Loy) and in the stageplay upon which that picture was based. Root of the story is a state of mind in which the man finds himself when, after his marriage, a former romantic affiliate appears upon the scene and his impulses with relation to her are rekindled. A tracing of the idea that human beings are akin to animals in their reactions to romantic emotions gives the story its title.

NIGHT AND DAY
(Warners)

PRODUCER: Arthur Schwartz. DIRECTOR: Michael Curtiz. PLAYERS: Cary Grant, Alexis Smith, Jane Wyman, Monty Woolley, Henry Stephenson, Donald Woods, Selena Royle.

BIOGRAPHICAL DRAMA. This is the life story of Cole Porter, beginning with his adventures in the French Foreign Legion prior to the first World War. Later he falls in love, marries, and eventually achieves success as a composer of popular music.

HER KIND OF MAN
(Warners)

PRODUCER: Alex Gottlieb. DIRECTOR: Frederick De Cordova. PLAYERS: Zachary Scott, Janis Paige, Faye Emerson, Dane Clark, George Tobias.

MELODRAMA. A gambler falls in love with a singer, and makes her a star in his club. She warns him to give up his gambling establishment, especially after he kills a man in self-defense. His sister, too, implores him to stay on the side of the law. He refuses, however, and when the police raid the gambling establishment, he kills his sister in the melee. He is shot by the police. The girl he loves marries another man.

NEVER SAY GOOD-BYE
(Warners)

PRODUCER: William Jacobs. DIRECTOR: Jerome Kern. PLAYERS: Errol Flynn, Eleanor Parker, Lucille Watson, Patty Brady, Hattie McDaniel, S. Z. Sakall.

DOMESTIC DRAMA. An estranged couple are reunited through the efforts of their eight-year-old daughter. The child sends her mother's photograph to a Marine. When the latter arrives upon the scene, the husband's jealousy is aroused; he realizes how deeply he loves his wife, and returns to her.

DAYS OF BUFFALO BILL
(Republic)

ASSOCIATE PRODUCER: Bennett Cohen, DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Peggy Stewart, Rex Lease, Tom London, Jay Kirby, James Craven.

WESTERN. Three murders are committed in a small frontier town, under such circumstances that it appears that Sunset is the murderer. He has to clear his name and square himself with the girl he loves. In so doing, he brings a notorious gang to justice.

THE MADONNA'S SECRET
(Republic)

ASSOCIATE PRODUCER: Stephen Auer. DIRECTOR: William Thiele. PLAYERS: Francis Lederer, Gail Patrick, Ann Rutherford, Edward Ashley, Lind Stirling.

MELODRAMA. A model sets out to prove the innocnce of her lover, an artist who is accused of murder. In so doing, she stumbles upon a closely-kept secret: the fact that it is his mother who is really the killer.

Director, Producer Listed

"Three Strangers," the recent Warner Brothers release, was directed by Jean Negulesco and produced by Wolfgang Reinhardt. "Madonna of the Seven Moons," a Universal release, was produced by R. J. Minney and directed by Arthur Crabtree. These credits were omitted from the reviews published in the PRODUCT DIGEST January 26.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2843. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

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.... The True Glory.....Oct. 4,'45
7029 Girl of the Limberlost.....Oct. 11,'45
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7036 Prison Ship .....Nov. 15,'45
.... Snafu .....Nov. 22,'45
7023 My Name is Julia Ross.....Nov. 27,'45
.... Hit the Hay.....Nov. 29,'45
6005 She Wouldn't Say Yes (1944-45) .....Nov. 29,'45
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.... Phantom of the Desert.....Not Set
.... Renegades .....Not Set
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SPECIAL

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561 Lonesome Trail .....Dec. 8,'45
508 Black Market Babies.....Dec. 15,'45
501 Sunbonnet Sue .....Dec. 15,'45
505 Allotment Wives, Inc.....Dec. 29,'45
516 Strange Mr. Gregory.....Jan. 2,'46
565 Border Bandits .....Jan. 12,'46
452 Drifting Along .....Jan. 26,'46
513 Red Dragon .....Feb. 2,'46
572 Moon Over Montana.....Feb. 16,'46
552 The Haunted Mine .....Feb. 23,'46
528 Face of Marble.....Not Set
.... Fatal Fingertips .....Not Set
507 Fear .....Not Set
529 Gay Cavallier .....Not Set
.... Joe Palooka, Champ.....Not Set
514 Junior Prom .....Not Set
509 Live Wires .....Not Set
527 The Shadow Returns.....Not Set
.... Shadow's Shadow .....Not Set
.... Suspense .....Not Set
.... Swing Parade of 1946.....Not Set
.... Trail of the Yukon.....Not Set
.... Under Arizona Skies.....Not Set
.... West of the Alamo.....Not Set

PARAMOUNT

SPECIAL

4531 Road to Utopia.....Mar. 22,'46

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BLOCK 1

4501 Duffy's Tavern .....Sep. 28,'45
4502 Love Letters .....Oct. 26,'45
4503 The Last Weekend.....Nov. 16,'45
4504 Fellow That Woman..... Dec. 14,'45

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BLOCK 2

4506 Hold That Blonde.....Nov. 23,'45
4507 Stork Club .....Dec. 28,'45
4508 People Are Funny.....Jan 11,'46
4509 Kitty .....Jan. 25,'46

●

BLOCK 3

4511 Tokyo Rose .....Feb. 8,'46
4512 Masquerade in Mexico.....Feb. 22,'46
4513 Miss Susie Slagle's.....Mar. 8,'46

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BLOCK 4

.... The Virginian .....
.... They Made Me a Killer.....
.... The Blue Dahlia .....
.... The Well-Groomed Bride.....
... Blue Skies .....Not Set
.... Big Town .....Not Set
.... The Bride Wore Boots.....Not Set
.... Calcutta .....Not Set
.... California .....Not Set
.... Cross My Heart.....Not Set
.... Easy Come, Easy Go.....Not Set
.... Hot Cargo .....Not Set
.... The Imperfect Lady.....Not Set
.... Ladies' Man .....Not Set
.... Monsieur Beaucaire .....Not Set
.... Our Hearts Were Growing Up.Not Set
.... Perfect Marriage .....Not Set
.... Searching Wind .....Not Set
.... Strange Love of Martha Ivers.Not Set
.... Swamp Fire .....Not Set
.... To Each His Own.....Not Set
.... Too Good to Be True.....Not Set
.... The Trouble With Women....Not Set
.... Two Years Before the Mast..Not Set

PRC PICTURES

.... Why Girls Leave Home.....Oct. 9,'45
.... White Pongo .....Nov. 2,'45
.... Club Havana .....Nov. 23,'45
.... Prairie Rustlers .....Nov. 7,'45
.... Song of Old Wyoming.....Nov. 12,'45
.... The Navajo Kid.....Nov. 21,'45
.... Detour .....Nov. 30,'45
.... The Enchanted Forest .....Dec. 8,'45
.... How Do You Do?.....Dec. 24,'45
... Strangler of the Swamp.....Jan. 1,'46
.... Lightning Raiders .....Jan. 7,'46
.... Danny Boy .....Jan. 8,'46
.... Six Gun Man .....Feb. 1,'46
.... Ambush Trail .....Feb. 17,'46
.... The Flying Serpent.....Feb. 20,'46
.... I Ring Doorbells .....Feb. 25,'46
.... Mask of Diijon .....Mar. 7,'46
.... Romance of the West.....Mar. 20,'46
.... Bombshell from Brazil.....Not Set
.... Caravan Trail.....Not Set
.... Devil Bat's Daughter.....Not Set
.. Flaming Jungle .....Not Set
.... Gentlemen With Guns.....Not Set
.... Grand Central .....Not Set
.... Gun Hands .....Not Set
.... Heritage .....Not Set
.... I'm From Arkansas.....Not Set
.... Ladies of the Chorus.....Not Set
.... Law Crusaders .....Not Set
.... The Lost Continent.....Not Set
.... The Mummy's Daughter.....Not Set
.... Murder Is My Business.....Not Set
.... Music Hall Varieties of 1946.Not Set
.... Once and For All.....Not Set
.... Quebec .....Not Set
.... Queen of Diamonds.....Not Set
.... Sorority Girl .....Not Set
.... Terrors on Horseback.....Not Set
... Valley of Lonely Women.....Not Set
.... The Vanishing Gangster.....Not Set
.... Wife of Monte Cristo.....Not Set

RKO

SPECIAL

582 Woman in the Window.....
681 Along Came Jones.....
651 Wonder Man.....
691 Pinocchio .....
661 Bells of St. Mary's.....

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BLOCK 1

601 Mama Loves Papa.....
602 George White's Scandals .....
603 Falcon in San Francisco.....
604 Johnny Angel .....
605 Radio Stars on Parade.....

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BLOCK 2

606 Man Alive .....
607 First Yank into Tokyo.....
608 Isle of the Dead.....
609 Wanderer of the Wasteland.....
610 The Spanish Main.....

BLOCK 3

611 The Spiral Staircase.....
612 Cornered .....
613 Dick Tracy .....
614 Sing Your Way Home.....
615 Hotel Reserve .....

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.... Badman's Territory .....Not Set
.... The Bamboo Blonde .....Not Set
.... Bedlam .....Not Set
.... The Bishop's Wife.....Not Set
.... The Calico Kid.....Not Set
... Christabel Caine .....Not Set
.... Crack-Up .....Not Set
.... Deadline at Dawn.....Not Set
.... Desirable Woman .....Not Set
.. Ding Dong Williams...
.... Double Trouble.....Not Set
.... Earth and High Heaven..Not Set
.... Falcon's Alibi .....Not Set
.... From This Day Forward.....Not Set
.... Galveston .....Not Set
... A Game of Death.....Not Set
.... Genius at Work .....Not Set
... The Great Answer.....Not Set
.... The Great Day.....Not Set
.... Heartbeat .....Not Set
.... It's a Wonderful Life.....Not Set
... If This Be Known.....Not Set
.... Journey Together .....Not Set
.... The Kid from Brooklyn.....Not Set
... Ladies' Choice .....Not Set
... Lady Luck .....Not Set
.... Likely Story .....Not Set
... Make Mine Music.....Not Set
... Notorious .....Not Set
.... Partners in Time.....Not Set
... Riverboat Rhythm .....Not Set
.... The Robe .....Not Set
.... Sinbad the Sailor.....Not Set
.. Sister Kenny .....Not Set
.... Step by Step.....Not Set
.... The Stranger .....Not Set
.... Sunset Pass .....Not Set
.... Tarzan and the Leopard Woman.Not Set
.... Till the End of Time.....Not Set
.... Tomorrow Is Forever.....Not Set
.... The Truth About Murder.....Not Set
.... Up Front with Mauldin.....Not Set
.... A Very Remarkable Fellow..Not Set
.... Who Is My Love?.....Not Set
.... Without Reservations.....Not Set

REPUBLIC

561 Phantom of the Plains.....Sep. 7,'45
551 Bandits of the Badlands.....Sep. 14,'45
501 Scotland Yard Investigator...Sep. 30,'45
562 Marshal of Laredo.....Oct. 7,'45
552 Rough Riders of Cheyenne....Nov. 1,'45
502 Girls of the Big House.....Nov. 2,'45
563 Colorado Pioneers .....Nov. 14,'45
431 Mexicana (1944-45) .....Nov. 15,'45
504 Captain Tugboat Annie.....Nov. 17,'45
503 An Angel Comes to Brooklyn.Nov. 27,'45
5307 Blue Montana Skies (R).....Dec. 1,'45
553 Cherokee Flash .....Dec. 13,'45
507 Woman Who Came Back.....Dec. 13,'45
446 Along the Navajo Trail (1944-45) .....Dec. 15,'45
564 Wagon Wheels Westward.....Dec. 21,'45
505 Dakota .....Dec. 25,'45
506 Song of Mexico.....Dec. 28,'45
5308 Gold Mine in the Sky (R)...Jan. 15,'46
508 A Guy Could Change.....Jan. 27,'46
565 California Gold Rush.....Feb. 4,'46
554 Days of Buffalo Bill.....Feb. 8,'46
510 Madonna's Secret.....Feb. 16,'46
.... Affairs of Geraldine.....Not Set
.... Alias Billy the Kid.....Not Set
.... Beyond the Great Divide....Not Set
. Calendar Girl .....Not Set
.... Catman of Paris.....Not Set
.... Conquest of Cheyenne.....Not Set
.... Crime of the Century.....Not Set
.... Down Tahiti Way .....Not Set
.... Earl Carroll's Sketchbook.....Not Set
.... El Paso Kid .....Not Set
.... Fabulous Suzanne .....Not Set

Prod. No.	Title	Release Date
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	Gay Blades	Not Set
....	The Gentlemen from Missouri	Not Set
....	The Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
...	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
.. .	Murder in the Music Hall	Not Set
....	My Pal, Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
..	One Exciting Week	Not Set
..	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
...	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
.	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
..	Shine on Texas Moon	Not Set
..	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Spector of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
...	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sept.'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec., 45
613	The Spider	Dec. 45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar., '46
. ..	American Guerilla	Not Set
...	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
.	Bon Voyage	Not Set
	Centennial Summer	Not Set
.	Chicken Every Sunday	Not Set
..	Claudia and David	Not Set
..	Cluny Brown	Not Set
...	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	Dragonwyck	Not Set
....	It Shouldn't Happen to a Dog	Not Set
....	Johny Comes Flying Home	Not Set
....	Rendezvous 24	Not Set
....	San Demetrio	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
....	Strange Triangle	Not Set
. ..	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'48
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
...	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Angel on My Shoulder	Not Set
	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
...	Henry V	Not Set
....	Mr. Ace and the Queen	Not Set
....	A Night in Casablanca	Not Set
....	A Scandal in Paris	Not Set
...	Sin of Harold Diddlebock	Not Set
....	The Strange Woman	Not Set
....	The Stray Lamb	Not Set
...	This Happy Breed	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men In Her Diary	Sep 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep 28 '45
1101	Bad Men of the Border	Sep 28 '45
505	Strange Confession	Oct. 5, 45
506	Senorita from the West	Oct. 12, '45
1102	Code of the Lawless	Oct. 19 45
507	Pursuit to Algiers	Oct. 26, 45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45 ●
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Notorious Gentleman	Mar. 1,'46
....	Bad Sister	Not Set
....	Blonde Alibi	Not Set
..	Boy Wonder	Not Set
....	Brute Man	Not Set
..	Buck Privates Come Home	Not Set
...	Canyon Passage	Not Set
....	The Cat Creeps	Not Set
....	Down By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
...	Johnnie Anselme	Not Set
....	Letters of an Unknown Woman	Not Set
....	Love Takes a Holiday	Not Set
....	Madonna of the Seven Moons	Not Set
....	The Man in Grey	Not Set
....	Night in Paradise	Not Set
...	Prelude to Murder	Not Set
....	Shahrazad	Not Set
....	She-Wolf of London	Not Set
....	So Goes My Love	Not Set
...	Spider Woman Strikes Back	Not Set
....	Strange Conquest	Not Set
....	Tangier	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'46
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
....	Beast With Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Humoresque	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Saratoga Trunk	Not Set
....	The Sentence	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

SKI ACES (20th-Fox)

Sports Review (6,351)

With the Wasatch Mountain Peaks at Alta, Utah as the background, the art of skiing is demonstrated as the camera follows three snowbirds, starting with the take-off in the ski-lift.

Release date, September 21, 1945 9 *minutes*

FLICKER FLASHBACKS (RKO)

No. 4 (64,204)

Two 1908-09 Biograph melodramas are hashed over, humor inserted, in this reconsideration of times gone by. "Winning Back His Love," or "A Wife's Strategy" and "The Message of the Violin" are the featured films.

Release date, December 28, 1945 8 *minutes*

MIGHTY MOUSE MEETS BAD BILL BUNION (20th-Fox)

Terrytoons (6,506)

Bad Bill is a cattle thief, a robber of trains and, what's worse, a kidnapper. But he reckons without Mighty Mouse who swoops down on the culprit and rescues the heroine from the clutches of the villain. In Technicolor.

Release date, November 9, 1945 7 *minutes*

CHINA CARRIES ON (20th-Fox)

Movietone Adventures (6,253)

Narrated by Hugh James, the subject offers glimpses of China, revealing that in spite of war and turmoil, life continues with traditional pattern in that ancient land. In Cinecolor.

Release date, October 12, 1945 8 *minutes*

THE WATCHDOG (20th-Fox)

Terrytoons (6,504)

This is the story of a deluded little dog named Hector, a good dog but not very bright. He desires to be a hunting dog and trains for the new life by a strenuous program of calisthenics. But no matter how he tries he can't catch that rabbit so he goes back to eating bonbons and reading novels. In Technicolor.

Release date, September 28, 1945 7 *minutes*

WHO'S WHO IN THE JUNGLE (20th-Fox)

Terrytoons (6,505)

Gandy and the Cat again, this time deep in the heart of Africa and meeting skunks, lions, bears and whatnot. After many adventures in the perilous jungle they escape in an airplane, inadvertently carrying a lion with them.

Release date, October 19, 1945 7 *minutes*

DOCTOR OF PAINTINGS (Univ.)

Variety Views (1,344)

There is a tremendous amount of work involved in the restoration of old paintings and this short, by following a Dr. Goulinat around his studios, shows you just what is involved.

Release date, November 5, 1945 9 *minutes*

MIGHTY MOUSE AND THE WOLF (20th-Fox)

Terrytoons (5520)

In this re-telling of the Little Red Ridinghood saga, it is Mighty Mouse who rescues the innocent from the wolf. To complicate matters the wolf steals the wool from a flock of sheep and sets out after the three little pigs. But Mighty Mouse is in there punching again. In Technicolor.

7 minutes

SKI MASTER (RKO)

Sportscopes (64,305)

The career and teaching methods of the ski master, Hannes Schneider, founder of the Arlberg method of instruction, is illustrated here. Scenes are laid at the foot of Mount Washington, in the village of North Conway.

Release date, December 28, 1945 8 *minutes*

THE MOSQUITO (20th-Fox)

Terrytoons (5,519)

Gandy and the Cat are out fishing when they are attacked by a monstrous mosquito. They take up arms against this invader and fight with revolver, fly-swatters, flypaper, a squirt-gun and other handy objects. But the mosquito, almost human, can handle those weapons himself. In Technicolor.

7 minutes

SHORT SUBJECTS CHART

index to reviews, synopses

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	....
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (18½) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2748
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	....
7425	Hiss and Yell (V. Vague)	2-14-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	....
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	....
7435	Spook to Me (17)	12-27-45	....
7436	The Blonde Stayed On (16½)	1-24-46	....
	COLOR RHAPSODIES		
6502	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	3-29-46	2806
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VODVIL		
6955	Lewe. Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone(11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l en Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 shorts releases, see pages 2614-2615.

Prod. No.	Title	Rel. Date	P.D. Page
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	....
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-8-45	....
7651	Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	....
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	....
7656	No. 6 That Feeling in the Moonlight (Baker)	2-21-46	....
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	2807
6860	No. 10 (10)	7-27-45	2807
	(1945-1946)		
7851	No. 1 (25th Anniversary Special) (9)	9-7-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	....
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	....
7855	No. 5 Movie Stunt-men & Doubles (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle)	2-15-46	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½)	12-20-45	....
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-22-46	....

M-G-M

	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun In His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City(9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas	1-26-46	....
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park	1-19-46	....
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W733	Quiet Please	12-22-45	....

PARAMOUNT

	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	11-9-45	2735
L5-2	(10)	1-4-46	....
L5-3	(10)	3-8-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper	12-14-45	....
U5-3	Olio for Jasper	1-25-46	....
U5-4	Together in the Weather	3-22-46	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks	11-2-45	....
E5-2	Service With a Guile	12-21-45	....
E5-3	Klondike Casanova	2-1-46	....
E5-4	Peep in the Deep	3-15-46	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	12-7-45	....
J5-3	(10)	2-8-46	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-23-45	2735
Y5-2	Hill Billies (9)	1-18-46	....
Y5-3	In the Post War Era	3-29-46	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	2735
R5-3	Running tthe Team (9)	12-14-45	....
R5-4	Good Dog	1-18-46	....
R5-5	Dixie Pointers	2-22-46	....
R5-6	Rhythm on Blades	3-29-46	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	10-26-45	2735
FF5-2	Naughty Nanette (20)	12-28-45	2758
FF5-3	College Queen	2-15-46	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2788
	(1945-46)		
D5-1	Man's Pest Friend (8)	11-30-45	....
D5-2	Bargain Counter Attack	1-11-46	....
D5-3	(Untitled)	3-1-46	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
	(1945-46)		
P5-1	The Friendly Ghost (7½)	11-16-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
P5-3	Cheese Burglar	2-22-46	....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

	WALT DISNEY CARTOONS (Color)		
54,108	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (6)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522

Prod. No.	Title	Release Date	
54,118	Cured Duck (7)	10-26-45	2807
	1945-46		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
	SPORTSCOPES		
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
	HEADLINER REVIVALS		
53,204	Swing Fever (19)	3-16-45	2382
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2748
63,203	Twenty Girls and a Band (18)	1-18-46	....
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy(17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	....
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	....
	FLICKER FLASHBACKS		
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris(16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	....
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo(17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	....
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2578
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	....
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653

Prod. No.	Title	Release Date	
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	2840
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	2840
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2840
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
	MARCH OF TIME		
VII-8	Memo from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
VII-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
V12-6	Life With Baby (21½)	1-26-46	2830
	DRIBBLE PUSS PARADE		
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

LANTZ COLOR CARTUNES

9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crew Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-46)		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
	SWING SYMPHONIES		
9237	Slphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Auther in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	....
	VARIETY VIEWS		
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	....
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (10)	1-2-46	....
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet.	2-20-46	....
	SPECIAL SINGLE REEL MUSICAL		
1381	Sing and Be Happy (10)	2-18-46	....

UNITED ARTISTS

DAFFY DITTIES (Color)

....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amige		....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2801	Fashions for Tomorrow (10)	11-17-45	....
2802	In Old Santa Fe (10)	1-12-46	2822
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	....
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2748
2105	Musical Shipmates (20)	2-16-46	....
2106	Hitler Lives? (20)	12-29-45	2778
	SPORTS PARADE (Color)		
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (16)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabians in Rockies (10)	12-15-45	2611
1512	Days of '76 (10)	12-22-45	....
1513	Cavalcade of Archery (10)	1-12-46	....
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	....
2503	Michigan Ski-Daddle (10)	2-9-46	....
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	....
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	....
2303	Good Egg, The (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	....

Prod. No.	Title	Release Date	
	MERRIE MELODIES CARTOONS (Color)		
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice (7)	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2822
1714	Holiday for Shoestrings	2-23-46	....
1715	Quentin Quail	3-2-46	....
1716	Baby Bottleneck	3-23-46	....
1717	Hare Remover	3-30-46	....
	"BUGS BUNNY" SPECIALS (Color)		
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	....
	VITAPHONE VARIETIES		
1404	Overseas Roundup No. 1 (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2466
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Study of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	....
2405	Peeks at Hollywood (10)	1-26-46	2822

OFFICIAL WAC FILMS

Something You Didn't Eat (9)		2566
Here Come the Yanks (10)	8-30-45	2693
What Every Veteran Should Know	9-13-45	....
Victory Bond Caravan	11-1-45	....
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravan (20)	11-1-45	....
Food and Famine	1-27-46	....
UNRRA Reports to the U.S.	1-3-46	....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2448
Marshal Stalin's Report (Artkino) (18)		2448
Maidenek (Artkino) (10)		2522
Calendonia (Astor) (18)		2653
Story of D.D.T (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2710
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830

SERIALS

COLUMBIA

6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
....	Hop Harrigan	3-6-46	....

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....
	(1945-1946)		
....	Daughter of Don Q		....
581	The Phantom Rider (12 episodes)	1-28-46	....
....	King of the Forest Rangers (12 episodes)		....
....	The Scarlet Shadow		....

UNIVERSAL

9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horseman	1-22-46	....
....	Lost City of the Jungle		....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD. Consult Service Data, page 2810, issue of January 19, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2841 and 2842, issue of February 9, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2839 and 2840, issue of February 9, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	.	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	....
Adventure (formerly The Big Shore Leave)	MGM	..	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361		.
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo	Grandi	....	Maria Cebotari-Claudia Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626		...
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	...	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	...
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45					
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Sept. 1,'45	95m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	...	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	..
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45				2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	...	Cornel Wilde-Anita Louise	Feb. 21,'46				2434	
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	...
Barbary Coast, The (Reissue)	Film Classics	....	Edw. G. Robinson-Miriam Hopkins	Oct. 1,'44	92m	Oct. 5,'35	....	....	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645		...
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beau Hunks (Reissue)	Film Classics	....	Laurel and Hardy	Jan. 1,'45	35m	Sept. 5,'31	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
†Bells of St. Mary's The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2810
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	.	Humphrey Bogart-Lauren Bacall	Not Set				2230	
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
•Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	.
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	54m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set				2230	
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....		2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718		

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CAESAR and Cleopatra (Color)	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	.....	....	2818	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
†•Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2810
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11 '45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	....	.....	....	2838	....
Close Call for Boston Blackie, A	Col.	.	Chester Morris-Richard Lane	Jan. 24,'46	....	.. ..		2710	...
Club Havana	PRC		Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768		....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
•Corn is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2810
Cowboy and the Lady, The (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Feb. 1,'45	90m	Nov. 12,'38	....	....	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov 9,'45	64m	Nov. 10,'45	2710	2467	...
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set				2418	
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2810
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC		Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	.....	....	2838	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	....		2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.		2695	.
•Divorce	Mono.		Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26 '45	2465	2353	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	...
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set		..		2499	.
Dragonwyck (color)	20th-Fox		Gene Tierney-Vincent Price	Not Set				2403	
•Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	....	...	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2798
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	...	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set				2366	
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Not Set	72m	Jan. 26,'46	2818	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	...
Fall of Berlin, The	Artkino	..	Documentary	Not Set	70m	Sept. 15,'45	2645		
Fatal Fingertips	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	.....	....	2809	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45				2467	
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	2810
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	...	.....	....	2784	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Getting Gertie's Garter	UA	...	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	...	.....	....	2776	....
Girl No. 217	Artkino		Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	..
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2216	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46				2744	..
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	.....	....
Harvey Girls, The (col.) (Bl. 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	552	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	....	.....	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.		Judy Canova-Ross Hunter	Nov. 29,'45				2662	....
Hold High the Torch (color)	MGM		Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hoodlum Saint	MGM	....	William Powell-Esther Williams	Not Set	93m	Feb. 9,'46	2837	2830	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	..
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597		
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40		...	
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Dec. 21,'45	96m	Jan. 19,'46	2806	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	..	..	...	2628	
I Was Faithful (Reissue) (formerly Cynara)	Film Classics	....	Ronald Colman-Kay Francis	Apr. 1,'45	82m	July 15,'39	....	....	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	.....	....	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	...	.....	....	2764	...
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577		
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	RKO	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set			....	2628	
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2810
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	...
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	...	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2810
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
Little Lord Fauntleroy (Reissue)	Film Classics	....	Mickey Rooney	Mar. 1,'45	102m	Feb. 29,'36	....	....	....
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	..
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....

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•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	...
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	...	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MADONNA of the Seven Moons (British)	Univ.	....	Phyllis Calvert-Stewart Granger	Not Set	88m	Jan. 26,'46	2818	....	....
Madonna's Secret	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	....	.....	....	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	...	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino		War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	...	..
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day	WB	....	Cary Grant-Alexis Smith	Not Set	....	.....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night In Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set				2279	
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	...	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
•Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious Gentleman	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	.....	....	2809	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	..	...		2093	...
On Approval (British)	English		Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One Heavenly Night (Reissue)	Film Classics	....	John Boles-Evelyn Laye	July 1,'45	84m	Oct. 25,'30	....	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	2838	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set		.....	..	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2798
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	..	....
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....	....	....
Ragged Angels (Reissue) (formerly They Shall Have Music)	Film Classics	....	Jascha Heifetz-Joel McCrea	May 1,'45	101m	July 15,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40			
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Resurrection (Reissue)	Film Classics	....	Frederic March	Nov. 1,'44	81m	.....	....	....	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810

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•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 8,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8.'45	2745	2744	
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	
Sailor Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45		Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set				2543	
•Shadow of Terror (formerly Checkmate)	PRC		Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Not Set	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	
•Shanghai Cobra, The	Mono		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598		
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685		
She-Wolf of London	Univ.	....	June Lockhart-Jan Wiley	Not Set	....	.....	....	2809	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox		Fred MacMurray-Anne Baxter	Not Set				2628	
Snafu	Col.		Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Mar. 14,'46	....	.....	....	....	....
So Goes My Love	Univ.	....	Myrna Loy-Don Ameche	Not Set	....	.....	....	2809	....
Song of Arizona	Rep.		Roy Rogers-Dale Evans	Not Set	....	.....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45				2628	
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC		Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2798
•South of Rio Grande	Mono.		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2810
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2810
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542		....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
•Steppin' in Society	Rep.		Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set		.....	....	2756	
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2810
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.		Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598		
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite		Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO		Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.		Johnny Mack Brown	July 21,'45	56m	Apr. 21 '45	2414		
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.		Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept 1 '45	2625	2403	
Swing Parade of 1946	Mono.		Gale Storm-Phil Regan	Not Set	74m	Jan. 26,'46	2817	2628	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	.....	....	2818	....
Tangier	Univ.	....	Maria Montez-Preston Foster	Not Set				2756	....
Tars and Spars	Col.		Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO		Johnny Weissmuller-J. Sheffield-B. Joyce	Not Set				2655	
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	
That Texas Jamboree	Col.	...	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	

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They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		
They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2810
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	..
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	....	.....	....	....	....
Thunder Rock (British)	English	..	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	..	..
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45			..	2467	...
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set				2555	..
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	...	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626		....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set				1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	....
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Block 4	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	. ....		2655	...
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	.. .	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	...	July 28,'45	2566	...	.
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	..	...
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2798
Well Groomed Bride, The	Para.	....	Ray Milland-Olivia DeHavilland	Block 4	75m	Feb. 2,'46	2829	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	...
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2810
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
Wuthering Heights (Reissue)	Film Classics	....	Lawrence Olivia-Merle Oberon	June 1,'45	104m	Apr. 1,'39	....	....	....
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	114m	June 23,'45	2510	....	.
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45		.	..	2418	
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	
ZIEGFELD Follies of 1946 (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2839 and 2840.


The Day's Mail
HOLLAND
SWITZERLAND
BELGIUM
PALESTINE
ITALY
SPAIN
PORTUGAL
SOUTH AFRICA
CYPRUS
BRAZIL
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MOTION PICTURE HERALD,
Circulation Department,
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NEW YORK (20)
U.S.A.
POR AVION
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NEW YORK
"Motion Picture Herald"
BY AIR MAIL
PAR AVION
Registered Letter
MOTION PICTURE HERALD.
1270 SIXTH AVENUE.
NEW YORK.
U.S.A.

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(In Product Digest

Live Wires

Out of the Depths

Riverboat Rhythm

Cinderella Jones

(In News Section)

Deadline at Dawn

169 *features wait in Hollywood backlog*

SUPREME COURT TO RULE ON ANTI-TRUST CASE DAMAGES

ALLIED BOARD MEMBERS FIGHT FOR EXHIBITOR HOME RULE

Eric Johnston, Host

A PICTORIAL REPORT

VOL. 162, NO. 7; FEBRUARY 16, 1946

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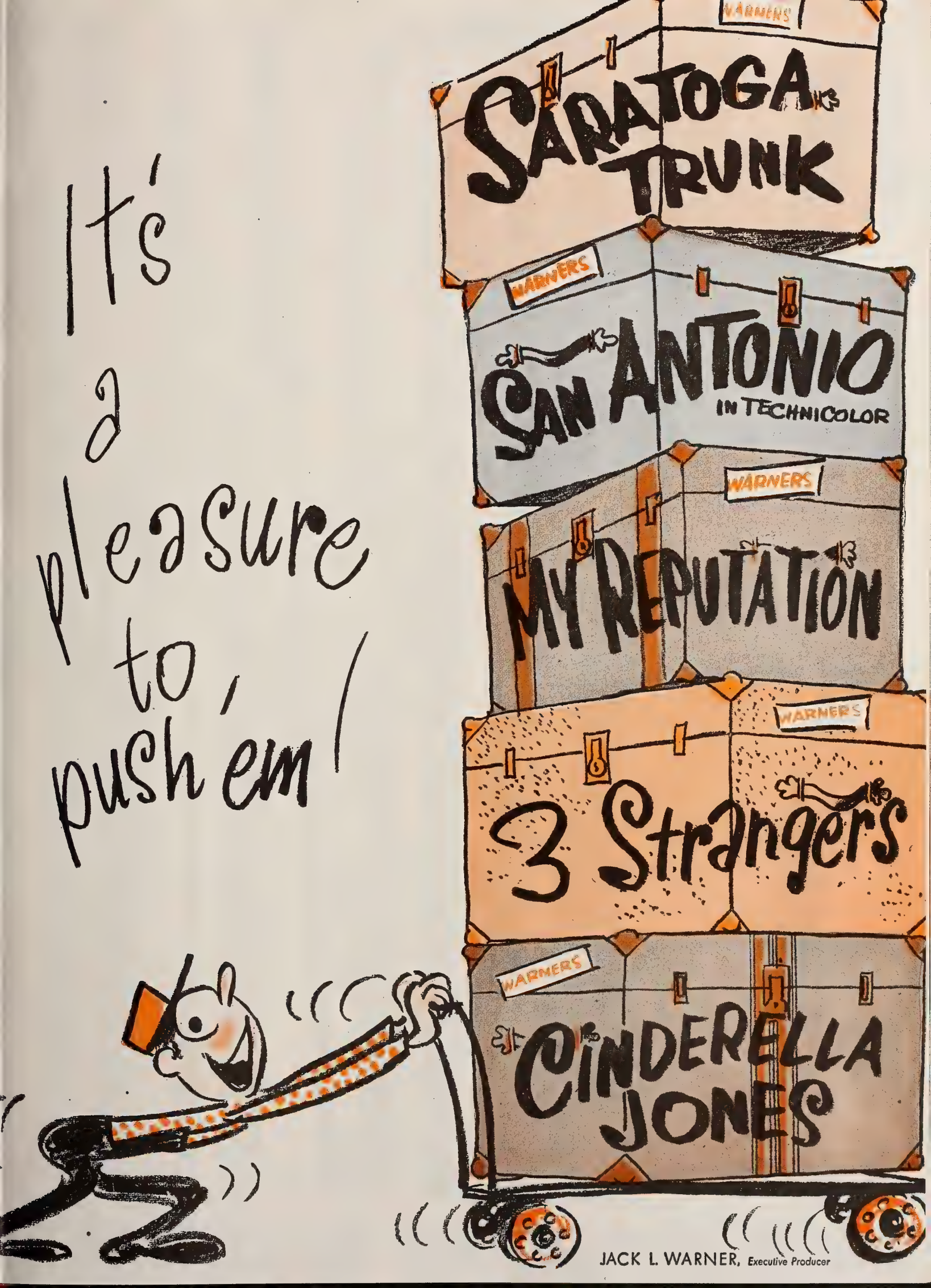
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JACK L. WARNER, *Executive Producer*

3 STRANG

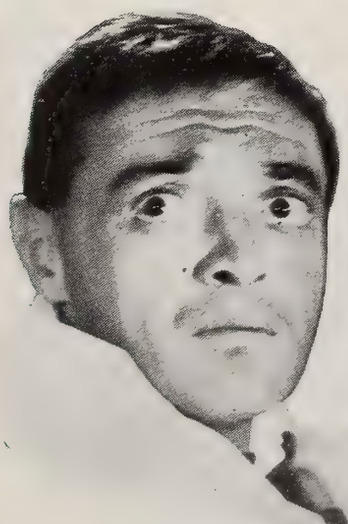
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DANA ANDREWS

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From the Novel by Harry Brown

Screenplay by Robert Rossen

20 CENTURY-FO

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162. No. 7 February 16, 1946

MARKETS and PAYROLLS

THE remarks of Mr. Eric Johnston at his weekend gatherings in New York anent the "static" market in Europe contrasted with the "dynamic" possibilities of the morrow in Asia bring realization that the Hollywood motion picture is these days to be found in the same circumstances on the world map as the rest of American industry. He sees a possibility that in five years the foreign market may represent half of the American industry's production revenue. That will take a bit of doing, including the creation of payrolls and buying power in lands where it has been low.

It has ever been the experience of the motion picture that it has prospered with payroll money. Being the art of the people, its economy is inevitably the economy of the populace.

The labour errands which this week take Mr. Johnston west are of deep concern to the industry. The while they are integrated considerably with the national labour picture, where many readjustments are in progress.

* * * *

Conditions today, in the opinion of Dr. Isador Lubin, are more conducive to inflation than the period at the close of World War I. He spoke Sunday last before the Council of Jewish Federations and Welfare Funds in Detroit, his first platform appearance since his announcement in his new post as president of Confidential Reports.

"A repetition of what happened in 1929 and 1930 would have within it the threat of very radical economic changes."

Dr. Lubin was formerly Commissioner of Labor Statistics and advisor to both President Roosevelt and President Truman.

■ ■ ■

ATOMS, STARS, PEOPLE

AN uncanny, disturbing quality has come into the news and it is mostly of electronic origin. Sunspot emanations have come all the way to Earth to upset wireless communications, just while our wire systems were having labour difficulties. We have been bouncing radar signals off the Moon and back. This has resulted in a bad press for the Moon. Ages of poets made it an orb of romance. Astronomers are now moved to reiterate that it is a dusty, airless desert. The signals that come back are echoes; so radar is just talking to itself.

Now, at weekend, Harvard Observatory has asked astronomers to study an outburst of Star T in the constellation of Corona Borealis, which has been around a long time but has never had much publicity. In one week it has flared up with a thousand times its normal illumination. It had a fit like that way back in 1866 for a few days. Maybe someone has been tickling it with a stray squirt of radar.

There's another flare-up, less cosmic, more intimate, in the region of the writer's Connecticut retreat, over the projected establishment hereabout of a new world capital, headquarters for the United Nations Organization. The heat of objection from the ensconced inhabitants spreads over the war-worried world. One is to be reminded that a few years ago as hot a storm, but of lesser world import, arose with the "Save the Saugatuck" movement to prevent a hydroelectric development flooding an adjacent historic and scenic valley. It did not avail. The "right of eminent domain" has ever had great authority in this country.

And, while the UNO is in gestation as an instrument of peace, we are arranging an expedition to the Bikini atoll to do some experimenting with the arts of war, electronic and atomic. Some uranium bombs are to be touched off for clinical purposes. Incidentally, if the inhabitants of the atoll were aware, they would possibly object to their coming removal, and impending changes of the landscape.

* * * *

THE sum of impact of all these diverse tidings from the Moon, Borealis, Greenwich and points between lead one to a conclusion that we are receiving too many communications, most of which are echoes. It could be argued what goes on in the disturbed world and its universe has obtained a long time and that the current manifestations are impacts of new and more rapid communication. When the bad news came by sailing packet and saddle-bag, it had cooled a bit and there was less of it. But now let some cockeyed star on the other side of the universe go on the prod, or some irate statesman on the other side of the world sound off and we get it at bedtime over the radio and at breakfast in the morning paper. The "cooling off period", from labour parlance, has its merits.

* * * *

IN a fashion, too, this matter of communication and impact has a bearing on the occasionally renewed discussions of the motion picture as an instrument for world peace. Maybe so. But we have had two world wars in the years of the screen. Coincidentally, World War I broke at the dawn of the feature era, and World War II was shaping in the years of the development of the sound picture. Certainly the screen had nothing to do with origins. But certainly the screen, along with all the other available media, was abundantly used by the Axis aggressors to fan a fire of hate for lands of the more abundant life.

The formula for peace is not to be delivered by printing press, radio, television or screen. They are ways of saying, reporting. It is what nations, statesmen, politicians and their peoples decide and do that will be reported, for war or peace.

■ ■ ■

AT RKO

THE appointment of Mr. Paul Hollister as studio representative of RKO Radio Pictures in New York, announced by Mr. N. Peter Rathvon, president, brings to the motion picture scene a personality of vigour and both extensive and intensive experience with the arts and the customers, with notable service in advertising, merchandising and the radio, including a deal of authorship. Also, the election of Mr. Robert Mochrie, to the vice-presidency in charge of domestic distribution, will be having the approbation of his contemporaries and the many showmen with whom he has been in contact in distribution through a long experience.

—Terry Ramsaye

THIS WEEK IN THE NEWS

New Strike Threat

HOLLYWOOD'S incipient and many-faceted labor difficulties flared anew Wednesday when the Conference of Studio Unions, representing 13 groups, asked for immediate and complete compliance with demands for wage increases equivalent to a 50 per cent rise in the hourly rate. The alternative appeared to be a strike that would close the studios Monday unless an agreement was reached

"If our demands are not met, or the studios do not show good faith in negotiations by Saturday, we will take action," Herbert K. Sorrell, CSU president, declared. "And by taking action I mean strike," he added.

Producers and union leaders were preparing Wednesday for a meeting the following day. Meanwhile, the producers protested that the CSU demands included the Screen Office Employees Guild, now the subject of a jurisdictional controversy. They also asked assurance that CSU would abide by the AFL directive concerning the carpenters' union, which has been on strike twice in recent months. Mr. Sorrell responded with a suggestion for an interim agreement of 90 days at the demanded wage increase, during which details would be worked out.

Classics

NEIL AGNEW, vice-president of David O. Selznick Productions, will receive a citation from New York University Monday. The citation is for "Rebecca" which has "qualities and techniques worthy of analysis." "Rebecca" is one of five film "classics" chosen by the University's Motion Picture Department for placement in its Library of Motion Picture Classics.

The founding of that library, with the five films, will be marked at the citation ceremony Monday. Dr. Harold O. Voorhis, University vice-chancellor, will present the award to Mr. Agnew, after which University students will see "Rebecca."

Other films cited are "Stagecoach," "The Great McGinty," "Here Comes Mr. Jordan," "The Grapes of Wrath."

Citations will be made annually.

Candidate

WILL ROGERS, JR., son of the late humorist and philosopher of stage and screen, who will play the role of his father in a forthcoming picture, has announced his candidacy for the United States Senate on the Democratic ticket. Mr. Rogers said he reached his decision to run in the June primaries after consulting with California Democratic and union labor leaders who urged his candidacy. Mr. Rogers was elected to Congress in 1942 and resigned in 1943 to join the 7th Armored Division, which fought in Europe.

HOLLYWOOD'S backlog of 169 films assures product flow Page 12

JACKSON PARK trust case in Chicago goes to Supreme Court Page 14

COURT decision awaited in Goldman Philadelphia anti-trust suit Page 14

ALLIED States board intends to lead fight for local autonomy Page 19

ON THE MARCH—Red Kann discusses fact finders and some facts Page 20

STRIKES hit industry in four cities; New York closed for day Page 21

ERIC JOHNSTON plays host to industry—a pictorial report Page 24

BANKS IN MEXICO shut down on industry as financial investment Page 28

FOUR powers to plan to exchange pictures in their zones in Germany Page 29

BRITISH Government releases some laboratory space for 16mm Page 29

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 2849	Advance Synopses	Page 2850
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Stone Walls, etc.

YOU might have guessed it. It was not very long after picture programs were set up for inmates of the military prison at Mexico City that a popularity poll proved travelogues to be the favorite film fare. The warden reported that the conduct of the prisoners had improved greatly since the theatre was installed.

Chicago Publicity

IN an effort to show the peoples of the world Chicago's better side Mayor Edward Kelly, never adverse to publicity, has invited leading film executives of his city to participate in plans for an annual harvest festival to be held in October to bolster the reputation of Chicago nationally and internationally. Mayor Kelly introduced the idea as a result of a recent trip to London where he said he was amazed to find that most strangers continue to think of Chicago as the hotbed of gangsterism. Representing the motion picture industry at the meeting were John Balaban, Jack Kirsch, James Coston, Arthur Schoenstadt, Frank Smith and Edwin Silverman.

Just in Case

FORMALLY, and perhaps only as a formality, International Pictures Corporation has filed notice of intent to withdraw from the Society of Independent Motion Picture Producers, Inc. The action was taken in Hollywood as of January 1, and would become effective July 1, next.

It was said by authoritative sources that the step taken is only in the nature of an option, against contingencies and developments which may arise on the organization map in the intervening months. International Pictures along with Universal Pictures Corporation share in the ownership of United World Pictures, Inc., worldwide distributors, just now exploring fields and functions. Eventuations might have a bearing of trade association relations.

Meanwhile, it is set forth that relations between International and the Independent association continue as constructively amicable as before. The action to be taken July 1, if any, is left open.

Science Note

ASIDE to theatre managers: those new seats, machines and other theatre equipment may be delayed in the post-war world, but you may be glad to know there soon will be plastic chewing gum. According to *Plastics Magazine,* it won't stick to floor or furniture.

Continuation

THE Society of Independent Motion Picture Producers will advocate continuation of Motion Picture Society for the Americas functioning on a global basis as a permanent institution when William Benton, Assistant Secretary of State, arrives in Hollywood, March 6, to discuss the matter with film executives, Donald Nelson, SIMPP president, said this week. "MPSA has done a magnificent job," Mr. Nelson said, "and I feel strongly that the work should be carried forward, on some appropriate basis, for the best interests of all concerned."

Kind to Animals

CRUELTY to animals in U. S. motion pictures has been ended, thanks to the American Humane Association and the former Hays organization, now the Motion Picture Association of America. This is the gist of a report by James M. Ross, editor of the Humane Association's *Humane Review.* Industry appreciation of the Association's check on all scripts involving animals was best shown, the article pointed out, in the film "Thunderhead."

At the start of the film an announcement was thrown on the screen, which read: "The producers are grateful for the invaluable assistance and approval of the American Humane Association, under whose supervision this picture has been made."

The article states that "after what was something of a fight to bring about a correction of certain abuses practiced some years ago, in all cases unwittingly or carelessly, (the Association's) guidance on all matters involving use of animals is ungrudgingly accepted as final."

More Space

EXHIBITORS and circuit advertising managers who have been fighting for additional space in newspapers to sell their wares to the public breathed a little easier this week when the Civilian Production Administration authorized an increase in the amount of newsprint the newspapers could keep on hand. For newspapers in Eastern and Central States inventory ceilings were raised from 25 to 30 days' supply. In Southern and Western States the new ceiling is 50 days' supply compared with 45 days previously. The CPA also announced what is described as minor changes in the method of computing newsprint in previous inventories. For newspapers, the number of days supply in inventory is figured on "allowable consumption" for the last six months of 1945, rather than the "actual consumption" as heretofore.

Memo to Exhibitors:

"American Brotherhood Week"

The industry, in pursuit of its broad policy of cooperation in efforts to promote the national interest, has enlisted in the American Brotherhood Week campaign sponsored by the National Conference of Christians and Jews. Mr. Spyros Skouras is chairman of an industry committee which is representative of all branches of the business. Mr. David Selznick has produced a trailer which is intended to be shown in all theatres. The trailer, which presents a group of outstanding personalities of the screen, is certain to attract great public attention. The industry committee is making this trailer generally available and urges that every theatre show it.

Brotherhood Week is an intensified drive to obtain members for the Conference and to promote its purposes.

The Conference represents a program of interfaith cooperation aimed to eliminate the evils of bigotry and prejudice in American life. It seeks to promote the welding of a stronger nation through greater respect for human personality and for every person's religious beliefs and practices. It seeks to increase the determination of every good citizen to protect the essential rights of his neighbor.

The Conference idea stems from the fundamental belief in the Fatherhood of God on the part of all religious people. This belief establishes the Brotherhood of Man. From this Brotherhood of Man arises those obligations for which the Conference seeks greater observance and respect. From this Brotherhood of Man arises also those opportunities for a stronger and better nation, through an increase in mutual respect and cooperation by its citizens, which Brotherhood Week seeks to realize.—M. Q.

PEOPLE

PETER G. LEVATHES has been elected to represent 20th Century-Fox on the board of Confidential Reports, Inc.

JAMES BOOTH, head booker for Essaness Circuit in Chicago, is establishing his own theatre circuit.

WILLIAM SATORI has been appointed Continental European Manager for Monogram with headquarters in London.

R. E. PAULUS of the Spicer theatre has been elected president of the Akron, Ohio, Theatre Managers' Association.

JACK KIRSCH has been elected president of Chicago's B'nai Brith Cinema Lodge.

MAXWELL HAMILTON, recently released from the Army, has rejoined Fawcett Publications as managing editor of *Motion Picture Magazine.*

H. F. KINCEY has been elected vice-president of the Charlotte, N. C., Community Chest.

HARRY GOLDMAN has become a partner in the Embassy Picture Company of Boston.

JOHN MOORE and HENRY GERMAINE, of Paramount's Albany and New Haven exchanges, respectively, were honored at a dinner in New Haven, Monday.

E. S. FREDMAN has arrived from London to confer with 20th Century-Fox executives on distribution of "A Yank in London."

JOSEPH ANSELL has been elected a director of the Wellston Bank and Trust Company in St. Louis.

MICHAEL HOFFAY, RKO's foreign publicity director, has resumed editorship of the department's house-organ, *The Foreign Legion.*

W. R. SHAFER, Kentucky circuit operator, will take over the Princess theatre in Flemingsburg.

SAM DIAMOND, BILL HUMPHRIES and C. E. PAPPIATT will be honored by the Philadelphia Motion Picture Associates, March 4.

BYRON PRICE, vice-president of the MPAA, has been elected president of Central Casting in Hollywood, and executive vice-president of the Association of Motion Picture Producers.

ROBERT MOCHRIE and E. K. O'SHEA have accepted posts on the general convention committee for the national convention of Variety Clubs.

BEN ASTOR has assumed new duties with Columbia International after two years in the army.

CHARLES KERR has been appointed production manager of Monogram Studios, succeeding GLENN COX who has been promoted to supervisor of production.

DAVID PRINCE, captain of the current NED DEPINET drive, will begin the second phase of his national tour of RKO exchanges Sunday.

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THIS WEEK the Camera reports:



FAMOUS PLAYERS CANADIAN observed its twenty-sixth anniversary at Hotel Vancouver, January 31. Above, left to right, J. J. Fitzgibbons, president; Vancouver Mayor J. W. Cornett, Mrs. Cornett; L. I. Bearg, western manager; Mrs. J. W. Farris, Senator Farris; R. W. Bolstad, vice-president.



By the Herald

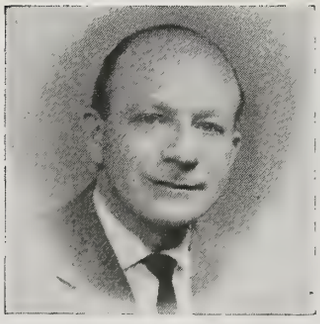
OPERA-MINDED. George Sidney, director of MGM's "Anchors Aweigh", said in New York last week that MGM might film screen versions of standard operas.



HOLLYWOOD VISITS. W. A. Scully, Universal general sales manager, found two Portland, Maine, school friends while visiting Universal studios. At left, Mr. Scully. The friends are Thomas Quincana, Portland businessman, center, and director John Ford.



CHICAGO PREMIERE of "Breakfast in Hollywood": Seated, left and right, Robert Golden, Edward Golden, who produced. Standing, left to right, Tom Breneman, star, Jack Rose, Al Raymer and Art Steagall, theatremen.



CYRIL S. LANDAU has joined United World Pictures as assistant general counsel and secretary and will have charge of the company's legal department.



VINCENT McFAUL, Shea circuit general manager, is awarded a plaque for opening Teck theatre in Buffalo. Left to right, in the mayor's office, Daniel Streeter, Mr. McFaul, Kneeland Wilkes, Mayor Bernard J. Dowd.



ANNIVERSARY. The Delft theatre, Marquette, Mich., recently celebrated its twenty-fifth anniversary. Above, H. S. Gallup, Delft Theatres president, receives the first slice of cake.



By the Herald

QUEEN. Greer Garson receives a crown of red and yellow gold, studded with topaz, from G. S. Eyssell, managing director of Music Hall, and the title of "Queen of the Music Hall". Miss Garson holds the long-run record at the theatre. A total of 8,011,166 persons have seen seven of her films at the big New York house.



By the Herald

DAVID HOPKINS in New York last week as a representative of Charles Einfeld's new production company. Production and distribution plans will be announced shortly for the new organization.



By the Herald

HAL FRENCH, Associated British Pictures producer-director, is visiting New York this week. He disagrees with the J. Arthur Rank viewpoint that British pictures should be slanted for markets.



TESTIMONIAL dinner for Samuel Broidy, president of Monogram. At the Bradford Hotel Boston, left to right, Walter Michell, exhibitor; Mr. Broidy; Hi Fine, Paramount; Nate Feeley, exhibitor.



Reni Newsphoto

TO LEAD THE NATION, in observance of "American Brotherhood Week", beginning Sunday and running through February 24: three United States Supreme Court Justices, Felix Frankfurter, Chief Justice Harlan F. Stone, and Frank Murphy. The judges, in furtherance of the Week, spoke for the newsreels this week. The campaign is based upon the theme: "In Peace as in War—Teamwork".



MILT OFFICER, president of the Balaban & Katz Employees Club, Chicago, presents to John Balaban, B. & K. head, a resolution from the club commending the circuit for its acts of courtesy to families of veterans. The presentation was made at a dance for the circuit's returning veterans.



SALES MEETING for United Artists at Detroit. Seated, left to right, Morris Dudelson, district manager; Jack Goldhar, eastern manager. Standing, left to right, Harris Dudelson, Cincinnati; Phil Dow, home office; William Shartin, Cleveland; Sydney J. Bowman, Detroit; Ira Cohen, Pittsburgh.



CENTENNIAL SUMMER (20th Century-Fox)



SUSPENSE (Monogram)



ROAD TO UTOPIA (Paramount)

STUDIOS' BACKLOG OF 169 ASSURES PRODUCT FLOW

IF LABOR troubles in Hollywood were to close down every production unit tomorrow, distributors would have sufficient backlog to release from 25 to 30 features a month for the next six months. This is a rate of release comparable to 1945, when an average of 26 pictures were released monthly and to 1944 when the average of monthly releases was 29.

As of mid-February 11 companies had a total of 169 features completed and in the can. Some are set for release within the next few weeks, while the majority are not scheduled until later this spring and summer.

A breakdown of the backlog of completed features shows: Columbia, 17; MGM, six; Monogram, 13; Paramount, 29, including one special, one Hal Wallis production and eight from Pine-Thomas; PRC, 12; Republic, 14; RKO Radio, 24, including six specials; 20th Century-Fox, 14, including two reissues; United Artists, seven; Universal, 11, including two British pictures, and Warner Brothers, 22. Most of these are "A" product and the rest are "B's" and the usual number of Westerns.

These figures are comparable to the spring of 1944 and 1945 when the backlogs as of May of those years read 162 and 194 completed features, respectively.

So far this season the major companies have released a total of 168 pictures. Columbia has released 21; MGM, 16; Monogram, eight; Paramount, 10; PRC, 13; Republic, 19; RKO Radio, 20; 20th Century-Fox, 17; United Artists, nine; Universal, 23; Warners, 12.

The 11 companies' feature backlogs, by titles, are as follows:

COLUMBIA

"Bandit of Sherwood Forest," in Technicolor, starring Cornel Wilde and Anita Louise; "Gunmen of Vengeance"; "Galloping Thunder"; "Two-Fisted Stranger"; "Phantom of the Danger"; "Blondie's Lucky Day," with Penny Singleton; "Who's Guilty"; "Renegades"; "Heading West"; "The Gentleman Misbehaves" with Osa Massen and Robert Stanton; "Just Before Dawn"; "Terror Trail"; "Landrush"; "Throw a Saddle on a Star"; "The Texas Jamboree"; "Mysterious Intruder"; "The Walls Came Tumbling Down."

METRO-GOLDWYN-MAYER

"Bad Bascomb," starring Wallace Beery and Margaret O'Brien; "The Green Years"; "The Hoodlum Saint," with William Powell and Esther Williams; "The Postman Always Rings Twice"; "Two Sisters from Boston"; and Clark Gable's first picture since his release from the Army Air Force, "Adventure," with Greer Garson and Joan Blondell.

MONOGRAM

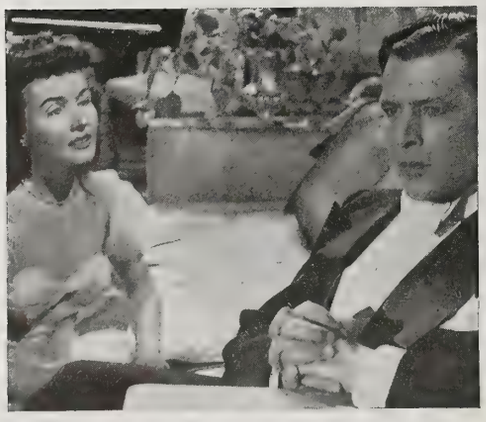
"Suspense," with Belita and Albert Dekker; "Spring Parade of 1946"; "Fear," with Peter Cookson and Warren William; "The Shadow Returns"; "Charlie Chan in Alcatraz"; "Face of Marble," with John Carradine; a picture based on the comic strip character titled "Joe Palooka, Champ"; "Junior Prom"; "The Haunted Mine"; Gilbert Roland in "The Gay Cavalier"; a Jimmy Wakely Western, "Moon Over Montana"; "The Shadow's Shadow" and "West of the Alamo."

PARAMOUNT

"Calcutta," with Alan Ladd and William Bendix; "The Road to Utopia," a special starring Bob Hope and Bing Crosby; "Masquerade in Mexico"; "Two Years Before the Mast"; "Miss Susie Slagle's," starring Sonny Tufts; "The Bride Wore Boots"; a remake of "The Virginian"; "Cross My Heart"; "The Well Groomed Bride"; "Our Hearts Were Growing Up"; "The Blue Dahlia"; "The Trouble With Women"; "To Each His Own"; "Blue Skies"; "The Imperfect Lady"; Bob Hope in "Monsieur Beaucaire"; "Easy Come, Easy Go," with Sonny Tufts; "Ladies Man"; "California"; "The Searching Wind"; a Wallis production, "The Strange Love of Martha Ivers," and eight from the Pine-Thomas producing team, "Follow that Woman," "Tokyo Rose," "Hot Cargo," "Big Town," "They Made Me a Killer," "Swamp Fire," "College Queen" and "A Tale of Two Cafes."

PRC PICTURES

"Mask of Diijon"; "Wife of Monte Car-



I'VE ALWAYS LOVED YOU (Republic)



NOTORIOUS (RKO Radio)

The pictures on these pages are scenes from typical product on the current studio backlogs.



THE HOODLUM SAINT (MGM)



A NIGHT IN CASABLANCA (United Artists)



RENEGADES (Columbia)

INVENTORY COMPARISONS

Company	1944 Backlog	1944 Released (To May)	1945 Backlog	1945 Released (To May)	1946 Backlog	1946 Released (To February)
Columbia	12	30	12	32	17	26
MGM	18	24	20	20	6	16
Monogram	12	20	5	21	13	8
Paramount	22	27	21	23	29	10
PRC	11	26	6	24	12	13
Republic	17	38	37	28	14	19
RKO Radio	16	27	21	26	24	20
Twentieth Century-Fox	11	26	13	21	14	17
United Artists	11	18	14	12	7	9
Universal	13	38	21	34	11	23
Warner Bros.	19	25	25	14	22	12
TOTALS	162	299	195	255	169	173

lo"; "Ambush Trail"; "Terrors on Horseback"; "Gentlemen with Guns"; "Romance of the West"; "Caravan Trail"; "Colorado Serenade"; "Murder Is My Business"; "Devil Bat's Daughter," a horror film produced by Frank Wisbar with Rosemary Laplanche and Michael Hale in the leading roles; "I Ring Doorbells," an autobiography by Russel Birdwell, and "The Flying Serpent."

REPUBLIC

"Crime of the Century"; "I've Always Loved You," with Maria Ouspenskaya and Philip Dorn; "Undercover Woman"; "Gay Blades"; "Strange Impersonation"; "French Key"; "Glass Alibi"; "Catman of Paris"; "Valley of the Zombies"; "Sheriff of Redwood Valley"; "Sun Valley Cyclone"; "Conquest of Cheyenne"; "Murder in the Music Hall," a mystery melodrama with Vera Hruba Ralston and William Marshall; "Madonna's Secret," starring Francis Lederer and Gail Patrick.

RKO RADIO

"From This Day Forward"; "Deadline at Dawn," with Susan Hayward and Paul Lukas; "Riverboat Rhythm"; "A Game of Death"; "Tarzan and the Leopard Woman"; "Without Reservation"; "Bad Man's Territory"; "Ding Dong Williams"; "The Truth About Murder"; "Partners in Time"; "Till the End of Time"; "Bedlam"; "The Bamboo Blonde"; "The Falcon's Alibi"; "Lady Luck"; "A Genius at Work"; "Sunset Pass"; "Step by Step"; and six specials, "Heartbeat," "Tomorrow Is Forever," "The Kid from Brooklyn," "Make Mine Music," a musical cartoon feature by Walt Disney; "The Stranger," and Alfred Hitchcock's "Notorious."

20TH CENTURY-FOX

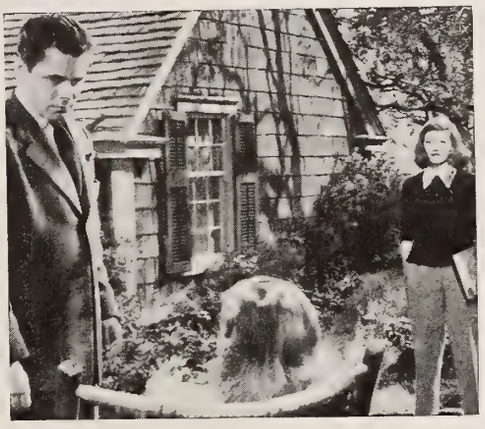
"Colonel Effingham's Raid"; "Sentimental Journey," based on the *Good Housekeeping* story by Nelia Gardener White; "Shock"; two reissues, "Jesse James" and "The Return of Frank James"; "A Yank in London"; "A Walk in the Sun," produced and directed by Lewis Milestone; "Dragonwyck"; "San Demetrio"; "Wake Up and Dream"; "Do You Love Me"; "Smoky"; "Centennial Summer"; "Johnny Comes Marching Home."

UNITED ARTISTS

"This Happy Breed"; "Henry V," with Laurence Olivier and Renee Asherson; "Caesar and Cleopatra" produced by Gabriel Pascal; "Young Widow"; "Breakfast in Hollywood"; "Fanny by Gaslight"; new Marx Brothers comedy, "A Night in Casablanca." Four of these United Artists releases are British-produced.

UNIVERSAL

"Canyon Passage"; "She-Wolf of London"; "Notorious Gentleman"; "Little Giant"; "The Cat Creeps"; "Blonde Alibi";



A STOLEN LIFE (Warners)



CANYON PASSAGE (Universal)

"The Spider Woman Strikes Back"; "Tangier"; "House of Horrors," and two British-made features, "Man in Grey" and "Madonna of the Seven Moons." Both were produced under the sponsorship of J. Arthur Rank.

WARNER BROTHERS

"Escape Me Never," with Errol Flynn and Ida Lupino; "The Beast with Five Fingers"; "Devotion"; "Saratoga Trunk," currently showing in pre-release engagements with Gary Cooper in the starring role; "Cinderella Jones"; a remake on "Of Human Bondage"; "Nobody Lives Forever"; "The Big Sleep"; "Three Strangers"; "Shadow of a Woman"; "One More Tomorrow"; "The Time, the Place and the Girl"; "Janie Gets Married"; "The Two Mrs. Carroll's"; "A Stolen Life"; "Never Say Goodbye"; "The Man I Love"; "Her Kind of Man"; "Night and Day"; "The Verdict"; "Burma Victory."

CHICAGO CASE TO SUPREME COURT

Extent of Damage Issue in Jackson Theatre Anti-Trust Action

Washington Bureau

The U. S. Supreme Court this week has before it for decision the question of how an exhibitor can compute the profits he would have made in an "open market" to show the damages suffered as a result of an alleged anti-trust conspiracy on the part of distributors.

The question was presented in the case of the Jackson Park theatre, Chicago, against the distributors, on which the court heard argument February 7.

Anti-Trust Violations Found

In a jury trial in the Federal District Court, in Chicago, the distributors were found to have conspired to violate the anti-trust laws by setting up a system of runs, clearances and admission-price control applicable to more than 70 circuit houses and all independent theatres in the area, and the jury returned a verdict awarding the theatre $120,000 damages. In its judgment, the court trebled the damages and added $30,000 for attorneys' fees, a total of $390,000.

The companies appealed to the Circuit Court of Appeals, where the judgment was reversed on the ground that the theatre had not definitely shown the extent to which it had been damaged, and the exhibitor carried the case to the Supreme Court. The Circuit Court decision, however, did not disapprove the lower court's findings that the theatre was the victim of a conspiracy in violation of the anti-trust acts.

Arguing before the high tribunal, Thomas C. McConnell, attorney for the exhibitor, contended that adequate basis for the jury to reach its damage verdict had been provided in either of two ways. One, he said, was a comparison of the net profits of the house with those it might have made had it not been for another competitive theatre.

Study Comparative Earnings

The other basis provided was a comparison of earnings during the four years preceding the introduction of double features, when the theatre could obtain pictures which were "surplus" in that they could not be used by the Loop houses and so had not been "milked" of their box office value, and the earnings following the adoption of double billing, when no surplus pictures existed, which showed a loss of $125,000.

Mr. McConnell told the court it was impossible to show what the theatre might have done in a "free market," since no such market had ever existed during the period of its operation. He asserted that under such circumstances a showing of what the house might have been expected to make under free conditions was sufficient to justify the award, which he pointed out was less than shown coming to the exhibitor under either of his calculations.

Strongly protesting the position taken by the Circuit Court, Mr. McConnell told the justices that it rendered the treble-damage section of the Sherman act "meaningless" and placed a premium upon anti-trust violations so extensive that all independent action was prohibited.

"If we are going to permit little empires such as this to be set up in this country, where a man cannot buy the thing he has to have to carry on his business and cannot go into court and recover under a verdict on substantial evidence, we have just written off Section 7," he contended.

Arguing the case for the distributors, Edward F. McClennon told the court the Jackson Park theatre could not show the extent of damages because it had experienced none, and took the position that the fixing of admission prices by the distributors, preventing price wars, had enabled the house to make more money that it would have if prices had not been fixed.

Explains Legality of Moves

Mr. McClennon made no defense against the charge of conspiracy found by both lower courts to have existed, but explained that it was perfectly legal for a single distributor to fix runs, clearances and admissions and such a program becomes illegal only when it is adopted jointly by several agreeing distributors.

He told the court that any loss in the net profits of the theatre must be determined by the entire effect of the illegal system, in a comparison with the operations which would have been possible had the system not existed, and contended that the court should not award damages on the basis of estimates of what the profits might have been, which he characterized as mere guesses.

A decision in the case may be handed down by the court some time next month.

Crescent Using Extension In Suit Compliance

The new deadline for withdrawal from five other defendant circuits was set for July 18 when George H. Armistead, chief counsel for the Crescent Amusement Company, announced in Nashville that the extra time would be required to complete the divestiture. The initial U. S. Court order provided for completion of details in a 12-month period, which would have expired January 18, but permitted application for an extension of six months.

Decision Due on Goldman Plea

Progress through the courts was reported last week in two anti-trust cases before Federal tribunals.

In Philadelphia, a three-judge court took under advisement the plea of William Goldman for appointment of a jury to assess damages in the anti-trust suit decided by the Circuit Court in his favor. Judges John Biggs, Jr., circuit judge, Philadelphia; Thomas Leahy, Delaware, and Jerry McLoughlin, New Jersey, heard arguments last Wednesday in the mandamus proceedings against Judge William H. Kirkpatrick.

William Gray, counsel for Mr. Goldman, sought to have set aside Judge Kirkpatrick's appointment of David Bachman as a special master to determine damages. The distributors were represented by Louis J. Hoffman, Morris Wolf and George Wharton Pepper. Judge Kirkpatrick was represented by his son, Niles W. Kirkpatrick.

The Circuit Court recently reversed the District Court decision in favor of the majors and ordered the lower court to determine the extent of damages.

Trial will open Monday in Chicago in the suit of Thomas A. Murray, former operator of the Thalia theatre in Chicago, against Henri Elman, independent distributor; Capitol Film Exchange; John L. Manta, exhibitor; Milo Theatre Corporation, and Van Nomikos, booker for the Milo theatre. District Court Judge William J. Campbell denied defense motions for dismissal, or for the filing of an amended complaint.

Mr. Murray charges he was forced out of business by a conspiracy among the Milo theatre and other defendants.

Heineman Heads Sales for UW

William J. Heineman has been appointed vice-president and general sales manager of United World Pictures, Inc., Matthew Fox, president, announced in New York Wednesday.

Samuel Goldwyn has agreed to relieve Mr. Heineman from his contract as general sales manager of Samuel Goldwyn Productions, Inc., so that he can assume his new duties on February 18th.

Mr. Heineman started his career in the motion picture industry 27 years ago. His first affiliation was with Pathe in Seattle in 1919. Subsequently in 1922 he became sales manager of the First National Seattle office. He then operated his own independent exchange in Butte, Montana, distributing Warner Classics to theatres in Montana and Idaho. He joined Universal in 1925 as short subjects sales manager in San Francisco and advanced to become assistant general sales manager with offices in New York.

In 1943, Mr. Heineman became associated with Samuel Goldwyn as sales manager.

T.W.M.E.B.

The World's Most Exciting Brunette



JANE RUSSELL

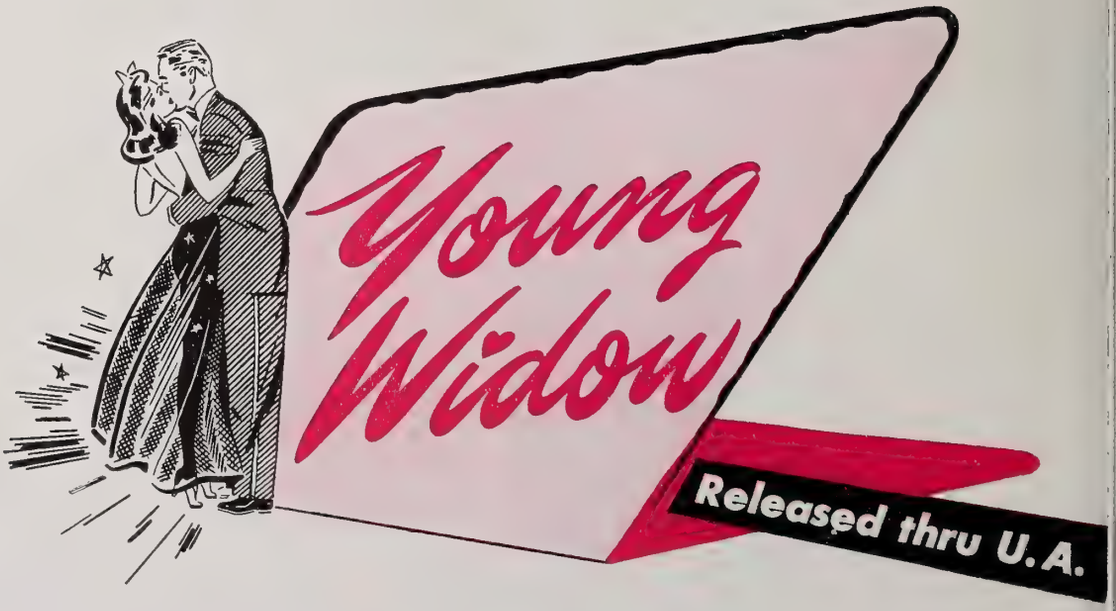
Hunt Stromberg presents JANE RUSSELL and LOUIS HAYWARD in **YOUNG WIDOW** with Faith Domergue · Kent Taylor · Marie Wilson · Connie Gilchrist and Penny Single



ted by EDWIN L. MARIN • Screenplay by Richard Macaulay and Margaret Buell Wilder • Additional Dialogue by Ruth Nordli • Lee Garmes, A. S. C. Director of Photography • A HUNT STROMBERG Production • Released thru UNITED ARTISTS

Hunt Stromberg

the industry's most consistent producer of money-making pictures, now brings you his 1946 boxoffice champion



PLAN TO STRENGTHEN LOCAL ALLIED UNITS APPROVED

Board Suggests New System of Checking; Kirsch Is Elected President

Allied States Association of Motion Picture Exhibitors will put into effect immediately the avowed intention of officials to strengthen the individual regional and state affiliates, the board of directors decided in three days of sessions opening Monday at the Warwick Hotel in New York.

To carry out the new program, which will be developed in detail for submission to the national convention to be held sometime this year, the board elected Jack Kirsch of Chicago as president. Mr. Kirsch, president of Allied Theatres of Illinois, Inc., succeeds Martin G. Smith, of Toledo, who held the office for two consecutive terms.

Lowenstein Named Secretary To Succeed Harrold

Harry Lowenstein, of Newark, president of Allied Theatre Owners of New Jersey, Inc., was named secretary, succeeding Roy L. Harrold, of Rushville, Ind. Re-elected were Abram F. Myers, general counsel; William L. Ainsworth, treasurer, and P. J. Wood, recording secretary.

A highlight of the meeting was the approval of a new method of checking theatres on percentage engagements, a system developed by the executive committee for immediate submission to the distributors at the New York offices.

The trend toward more support for the local units was reflected in several resolutions. One ratified the action of the Conference of Independent Exhibitors Associations in condemning efforts to "nationalize" or make uniform the availability of theatre screens to Government or outside films. In short, it formalized opposition to the new Theatre Activities Committee.

Allied Facilities Will Protect Independents

The facilities of Allied and its affiliates will be used to protect the independent exhibitor from any form of "coercion" in connection with outside films, according to another resolution. Such pictures, and all campaigns for funds, will be studied and exhibitors will be advised of the Allied attitude, with the degree of cooperation thereafter left to the discretion of the individual exhibitor. The resolution carries the threat of "exposure" of what Allied may consider "unworthy" campaigns or films.

No one will speak for national Allied or its local units in legislative matters except chosen representatives, a third resolution declares. An obvious slap at the plans of the TAC to coordinate this exhibitor activity, the policy sustains the theory that indepen-

(Continued on next page)



Photos by the Herald

***DISCUSSION** before business: a head table scene, Monday morning, just before sessions of the annual directors' meeting of the national Allied States Association got under way. In the usual left to right order are: Martin Smith, of Ohio, former president; Samuel Switow, Indiana; Abram F. Myers, Allied general counsel; Harry Lowenstein, New Jersey; Don Rossiter, Indiana, and Arthur Howard, New England.*



***CONFERENCE**, left. Mr. Lowenstein, New Jersey Allied president, and host to the meeting; Meyer Leventhal, Maryland, and Maurice Schulman, Connecticut.*



***INTERLUDE**, confidentially: Fred Biggio, of Steubenville, Ohio, and Leo Jones, of Upper Sandusky, same state.*



***TOP REPRESENTATION.** Trueman Rembusch, left, Indiana ATO president; Jack Kirsch, of Illinois, new president, and Morris Finkel, western Pennsylvania president.*



***FROM MASSACHUSETTS.** Listeners to the opening discussions are Walter Littlefield and Daniel Murphy.*



***MEETING.** Nathan Yamins of Fall River, Mass., New England representative, greets Ray Branch, president of Allied of Michigan.*

ON THE MARCH

FACTS AND FINDERS

by RED KANN

TWO fact-finders now join the Motion Picture Association. One is Robert W. Chambers, with theatre background. He will engage in statistical research as well as fact-finding on the industry. Two is Michael Linden, former reference librarian at the Brooklyn Public Library where he specialized in statistics, economics, etc., in that library's social service division.

Perhaps now we'll be getting some facts about this business instead of the guesswork which has distinguished trade association procedure through all these years.

Everyone, of course, knows the primer stuff: That there are producers, distributors and exhibitors, 31 exchange centers, first runs and subsequent runs, double features and single features and the rest. Each distributor, naturally, has his own information on the number of theatres, where they are, how many they seat, who owns or operates.

But what has been done by the industry, on its behalf, along the lines of genuine and thorough market research? Do we know—and very precisely—all that ought to be known about the kinds of audiences which attend motion pictures—their sex, age, economic level, likes and dislikes, frequency of attendance?

Have we any information—and very precisely—on the untouched possibilities? How many do not attend theatres regularly? What keeps them away? How bring them in?

Apart from distributor records, which are not to be ignored by any means, what information has the industry, as an industry, about the relative values of types of attraction, the rapidity with which the same type of film—if successful—may be repeated?

Are musicals coming along too often? Is Hollywood, the land of cycles [spelt circles], making too many psychopathological films?

What impartial yardstick is there today to tell the whole truth about personality values? If a player kills them in the Middle West, and bores them in the South, how come and is there a remedy?

This could go on and on.

The Need: It Yawns

THE point, however, is that no one of discernment denies that the need for information yawns wide and deep. One manifestation of the hungry desire to learn more of the market for whatever guidance any form of analysis can provide is George Gallup's organization, Audience Research. This service is being criticized and praised. It is criticized for its methods which downbeaters maintain are hardly conclusive. It is praised by its staunch client-supporters on the ground the conclusions usually bear out the forecasts.

No doubt, this is vital to Gallup. It is not to the industry. For, regardless of which side is closer to the truth, both sides illustrate the obvious need for a general channel through which authoritative statistics on a wide assortment of currently unknown equations may be compiled and thereafter made available to the industry at large, not one corner of it.

Target: Films

ERNEST T. WEIR, whose business is steel and big, is reported circulating a letter privately among business men in which he takes a direct slap at the industry on the allegation it is consciously nurturing and propagating "radical propaganda."

The slap is surrounded by much company. Weir's letter reputedly makes quite a point of the charge the propaganda is being indirectly spread. Thus, he allegedly cites the "greater" effect of ideas that circulate "from supposedly impartial and politically detached columnists, radio commentators, magazine writers, authors, playwrights and motion picture producers." Adding, as he is said to have done, this:

"Through them, the prestige and acceptance of familiar and trusted media are appropriated for propagation of alien ideas. Political sympathy is present, and those who determine stage and motion picture policy feel that they can now get away with left wing propaganda because the Government condones it."

To Mr. Weir, on the assumption the words attributed to him are correct:

1. Your term, "motion picture producers," clearly suggests you are referring to the responsible heads of this industry.

Your phrase, "Those who determine . . . motion picture policy feel they can now get away with left wing propaganda because the Government now condones it," removes the doubt.

2. What is the basis for your conclusions—the who, the what, the when?

If your letter, presumably getting into the hands of large and well-entrenched business interests, is heeded as you intend it shall you are setting up in important minds a completely undocumented picture of a situation which cannot be supported by facts—your facts and the facts themselves.

To suggest the responsible executives of this industry deliberately foster politically radical thinking through merchandise sold as entertainment is a libel on their good reputation and the reputation of their business. To suggest they do so through neglect of their responsibility is no less a libel.

Hitting through shadowy substance along avenues marked with generalities which glitter dangerously makes it difficult to fight back. This, consequently, becomes a matter of sufficient actual and potential significance for Eric Johnston, defender of the organized industry, to answer.

It must not go unheeded.

"HOME RULE" ALLIED PLAN

(*Continued from preceding page*)

dent exhibitor units can best protect their separate interests by maintaining separate legislative functions. Mr. Myers said they would cooperate with other industry branches, but made it clear this would not deputize anyone to speak for Allied on legislative matters.

The complaints of independent exhibitors on trade practices will be reviewed by the executive committee. Conclusions arising from such study will be forwarded to the U. S. Attorney General in the form of suggestions for provisions of any decree embraced in the anti-trust suit decision now being prepared by the Federal statutory court in New York.

Circuit Expansion Survey Now in Progress

A survey now in progress to determine the extent of expansion by affiliated circuits will be completed by the executive committee. It will include, according to Mr. Myers, data on new construction, acquisitions, enlargement of existing units and announced plans for future theatres. The findings will be submitted to the Attorney General. The board adopted resolutions passed recently by the Independent Theatre Owners of Ohio and the Allied Independent Theatre Owners of Eastern Pennsylvania opposing further circuit expansion pending the anti-trust case decision.

It was expected that details of the new checking plan would be submitted to the distributors this week. Although Allied declined to be specific, it was learned the suggestions would largely eliminate the use of human checkers, that it would be based on regular audits by recognized accounting agencies, and that it would abolish most of the features of the current systems to which the association objects.

May Seek Conference With Confidential

Pending adoption of the checking plan, or in the event distributors do not accept it, Allied probably will seek a conference with officers of Confidential Reports, Inc., with a view to reducing current friction. Describing Dr. Isador Lubin, new president of CRI, as "a capable man who comes into the business with a fine background," Mr. Myers expressed the conviction that progress might be made in this direction.

A protest against "unreasonable" delay in distributor home office approval of film contracts was lodged in another resolution. Members charged that such delays often brought final action near playdates, and that distributors sometimes demanded higher terms at that "eleventh hour."

The report of the committee on non-theatrical competition, headed by Col. H. A. Cole, of Dallas, was adopted with a request to distributors to clarify their reference to playdates "not in competition with established theatres."

HARBOR STRIKE BLACKS OUT BOXOFFICES OF NEW YORK

80% of Holiday Gross Lost; Philadelphia, Detroit and Pittsburgh Hit

New York's motion picture theatres, innocent bystanders, took a million dollar wallop from the harbor tugboat strike with a blackout Tuesday. Wednesday they were functioning again, with the strike still on, but with the emergency ban from Mayor William J. O'Dwyer lifted. It was to save fuel and power.

The theatres went dark with the rest of the metropolis at 12:01 o'clock of the morning of Lincoln's Birthday. Night clubs turned the merry makers out into streets dark with dismay. The next day Radio City and Times Square and all the gala streets between were as forlorn as a plague-swept town.

The lifting of the order, coming as abruptly as the closing, saved a minor fraction of the business which would have ranked as a record holiday in metropolitan exhibition. By Wednesday show schedules were back to normal, while anxious eyes watched City Hall, and the gestures of the negotiators in the labor war.

Labor disputes were shared in three other great cities:

PHILADELPHIA first run theatres were badly hit by a one-day transit strike.

PITTSBURGH theatres operated under emergency conditions through a 24-hour shutdown of power facilities.

DETROIT theatre executives at midweek could not predict how long they could avert serious trouble arising from a strike of film delivery and exchange workers.

At one minute to midnight Monday night all New York theatres dismissed their audience in obedience to an edict announced three hours previously by Mayor O'Dwyer under which all businesses of all kinds in the city were to suspend operations "until further notice." Only transportation, communication and health services were exempted. The order was said to have been necessary to conserve fuel with 80 per cent of the city's supply cut off by a strike of tugboat men.

Business Allowed to Resume at 6 O'clock

Tuesday afternoon a sequence of businessmen's committees descended on the Mayor's office, including a motion picture group—Joseph Vogel of Loew's, James Brennan of RKO, and S. H. Fabian. At 5:30 it was announced that the suspension of business would be lifted at 6 o'clock, leaving only the evening hours for managers of the city's 658 theatres to capture what they could of what had been anticipated as a record holiday gross.

Estimates of the loss varied. A total of $500,000 for all theatres, made by Morton Sunshine, business manager of the Independent Theatre Owners Association, was called conservative by others. The Loew circuit estimated "between $80,000 and $90,000," for its 55 houses.

The Broadway theatres and all neighborhood houses reopened promptly at 6 o'clock, most of them having kept their staffs at hand all day.

At the Paramount where Robert Weitman had kept his staff and the stage show headed by Danny Kaye, amused with such devices as softball games and putting contests in the lobby, the loss was estimated at $12,000, based on an anticipated day's gross of $18,000.

Roxy Cut 80 Per Cent; Capitol Cut 85 Per Cent

At the Roxy, 5,000 people paid admission to two evening shows. The management had counted on 25,000 for the day. The Capitol, where the management had persuaded the staff to remain on duty by rushing in supplies of food at frequent intervals, did "about 15 per cent of normal business." The Capitol, and all other Loew houses in the city, started selling tickets ten minutes before the official zero hour and were ready to light their screens at the exact moment of six.

RKO circuit officials said anticipated business at their Broadway show window, the Palace, and at their neighborhood houses was impossible to estimate but guessed they had lost "at least 80 per cent."

At the Music Hall 1,200 people were in line at 6 o'clock but the gross for the evening was only $3,500 against an anticipated $24,000. Since time would have allowed only one stage show for the evening and the large cast would have been difficult to recall, only the feature, "Adventure," and shorts were shown. Admissions were reduced to the Saturday midnight screening price.

PITTSBURGH

In Pittsburgh the electrical power strike, which tied up transportation services and left the city without heat, light and power for schools, courts, office and business buildings, did not force the 180 motion picture theatres in the city and vicinity to close. The Duquesne Light Company, whose 3,400 employees were on strike, permitted the theatres to operate under wartime, blackout restrictions.

Although there was no outside lighting on marquees and billboards theatres were permitted sufficient power to operate projectors and interior lighting.

As an aid to public morale radio stations, throughout the 14-hour shutdown, announced that the motion picture theatres were remaining open and doing business as usual. However, transportation difficulties, because of the power shortage, imposed a considerable reduction on theatre grosses.

During the shutdown the city's broadcasting stations also continued to operate, having made arrangements for auxiliary power. Pittsburgh's three newspapers were cut to skeleton size. Two of the papers had started printing part of their editions in plants outside the city.

PHILADELPHIA

The Transport Workers Union strike in Philadelphia, which for two days completely tied up all public transportation systems, caused considerable damage to the downtown box office receipts although grosses in neighborhood theatres were better than average. Tuesday night a settlement was announced by the TWU with the strikers getting benefits they demanded. Early Wednesday morning theatres in the city's center were doing a "land-office business," according to one district manager.

DETROIT

Detroit's theatres were booking their shows on a tentative basis this week as film truck drivers and exchange workers struck for higher wages.

Approximately 140 film packers, inspectors, shippers and clerks employed by the distributor companies in the city exchanges walked out on strike over the weekend because their wage demands of from 45 to 50 per cent increases were not met.

Shortly before this action 35 film truck drivers, members of Local 299, AFT Teamsters Union, struck for two days then began moving film again when a 30-day truce was agreed upon.

Downtown Detroit theatres had not been seriously affected by the strike up to the time of the truce, although the union had refused to permit exhibitors to pick up prints from the exchanges. However, a number of suburban Detroit and Lower Michigan theatres were forced to close because of lack of film, losing an estimated $35,000 in receipts.

Pegler with Fairbanks

Jack Pegler, for a number of years an executive in the advertising firm of Lord and Thomas, has been appointed head of the New York office of Scientific Films, Inc., which Jerry Fairbanks has opened to handle his eastern commercial film business.



HOLD-OVER

7 WEEKS—**SAN FRANCISCO**... All records surpassed!

7 WEEKS—**CHICAGO**...Topping every top hit!

7 WEEKS—**CINCINNATI**... Nothing like it ever!

6 WEEKS—**PITTSBURGH**... Phenomenal run! Phenomenal grosses!

6 WEEKS—**NEW YORK**... Engagement smashed all-time Roxy attendance top!

5 WEEKS—**LOS ANGELES**... Run set house records in 3 theatres!

5 WEEKS—**MILWAUKEE**... New high—for gross and playing time!

5 WEEKS—**PHILADELPHIA**... Outgrossing all the record holders!

4 WEEKS—**SEATTLE**... 3rd week of move-over smash run!

4 WEEKS—**SPOKANE**... All-time record for extended engagement!

4 WEEKS—**DETROIT**... And moved over for new long run!

4 WEEKS—**WASHINGTON**... Leaving record holders far behind!

3 WEEKS—**DENVER**...Three houses—then moved over for new records!

3 WEEKS—**INDIANAPOLIS**... Moved over too! Both runs records!

HOL

WHELMINGLY

the greatest ever released by 20 *th Century-Fox*

3 WEEKS—KANSAS CITY...Three houses! 50% ahead of "Dolly Sisters" nigh!

3 WEEKS—NEW ORLEANS... Equalled city's longest run in history!

3 WEEKS—BOSTON... Engagement headed to all-time high!

3 WEEKS—CLEVELAND... All the big ones from 20th topped!

3 WEEKS—NORFOLK...Crowds, crowds! Records, records!

2 WEEKS—SAN DIEGO . . .
Far, far bigger than any 20th picture!

2 WEEKS—ATLANTA . . .
Sensational—as every record falls!

JACKSON, MISSISSIPPI . . .
New record as average playing time is doubled!

RICHMOND . . . Record run!

LOUISVILLE . . . Record run!



VERWHELMING EVERYWHERE...

Eric Johnston Invites...

"Luncheon at the Astor".
"Dinner at the Waldorf".
"Luncheon at the Plaza".

In sequence, last week, in New York, these invitations went to executives of the industry. They were from Eric Johnston, president of the Motion Picture Association of America.

For five months battling the battle of conciliation and reconciliation in and out of the industry and for the industry, Mr. Johnston was sitting back for a respite — and social meetings with men of the industry.

His invitations went to distribution company sales executives, for luncheon at the Astor, Thursday, February 7; to newsreel editors, advertising managers, and trade paper executives, for dinner at the Waldorf Astoria that evening; and to the affiliated circuit top executives, for a luncheon at the Plaza Friday, February 8.

Mr. Johnston served turkey at the first affair; at the second, breast of guinea hen and broiled ham in wine sauce; and at the third, steak.

To all groups, succinctly, Mr. Johnston's message was "Unity".

The industry should retain its competitions but must, he insisted, hold together when facing attacks from outside.

Settlement of current labor problems is one of the industry's first jobs, in Mr. Johnston's estimation. This done, he advocates a reorientation "on a fine, high-class labor program".

In talking to the trade and newsreel editors and advertising men, Mr. Johnston predicted that foreign markets, now approximately 35 per cent of the industry's revenue, might bring 50 per cent in the next five years. Europe, in his estimation, is a "static" market; it is the "dynamic" East to which the industry must look.

Mr. Johnston advocated new techniques to develop new markets, and he also added that "we in the motion picture business must do all we can to advance visual education".



Photos by Floyd Stone

SALES executives, with Mr. Johnston, at the Astor Hotel luncheon. Flanking Mr. Johnston, standing, are Samuel Broidy, left, Monogram; Charles Reagan, Paramount; Henderson Richey, MGM; Norton Ritchey, Monogram.



William Erbb, Joseph Unger and Oscar Morgan.



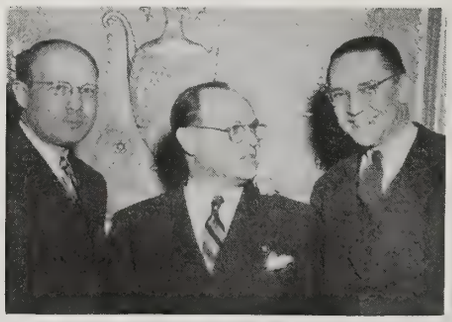
Mr. Johnston with George Dembow, Robert Mochrie and Leon Bamberger.



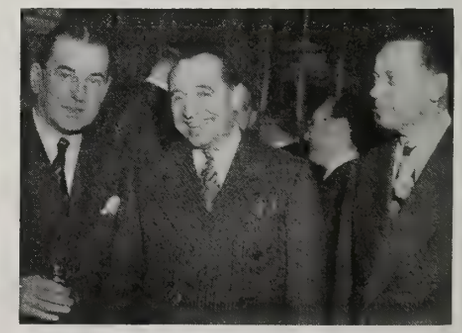
Jules Lapidus, Universal; Edwin W. Aaron, MGM; William Kupper, Twentieth Century-Fox general sales manager; Roy Haines, Warners; Edward Saunders, MGM.



NEWSREELS, ADVERTISING, AND THE TRADE PRESS — Mr. Johnston met with them Thursday evening, at the Waldorf-Astoria. Above, Ernest Emerling, Loew's advertising chief; and editors A. J. Richard, Paramount, and Thomas Mead, Universal.



Harry Mandel, RKO Theatres advertising chief; David Lipton, Universal studio publicity coordinator, and Curtis Mitchell, Paramount advertising-publicity head.



S. Barrett McCormick, RKO Radio advertising-publicity head; Harry Goldberg, Warner Theatres, and Rodney Bush, 20th-Fox exploitation.



At the Waldorf dinner table: Martin Quigley and Mr. Johnston.



Mort Blumenstock, Warners; Paul Lazarus, Jr., U.A.

CIRCUITS affiliated with the major companies were Mr. Johnston's next guests: at the right and below, scenes from the Hotel Plaza luncheon the following day. At the table, right, Leonard Goldenson, Paramount; Mr. Johnston; Harry Kalmine, Warners; Frank Phelps, Warners; Joseph Vogel, Loew's.

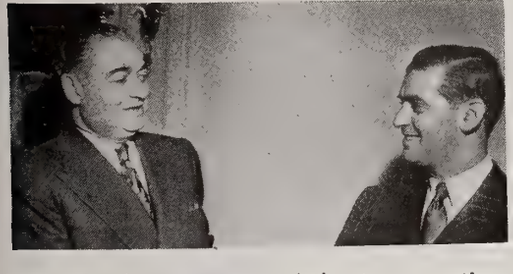




James Brennan, RKO metropolitan New York manager, chats with Mr. Vogel, Loew vice-president.



At the table, a discussion, led by Wilbur England, left, RKO personnel manager. Others are John Murphy, Loew's; Joyce O'Hara, Mr. Johnston's assistant, and George Borthwick, treasurer of the Motion Picture Association of America.



Oscar Doob, Loew general theatre executive, and Sol Schwartz, RKO vice-president.



Edward L. Hyman and Leon Netter, Paramount.



Malcolm Kingsberg, Mr. Vogel, Eugene Picker, Dan Michalove and Mr. Kalmine.

Tars and Spars

San Diego, Allentown

Washington, D.C., Milw

comparable with Col

We suggest that you check these first engagements of Tars and Spars

has played Bridgeport,

Lawrence, Mass.,

ukee to top business

nbia's best grossers.



BANKS SHUT DOWN ON MEXICO FILMS

Reluctant to Make Loans and Producers Face Serious Problem

by LUIS BECERRA CELIS
in Mexico City

Growing gloom grips the industry here as it becomes increasingly evident that the country's leading banks have all but stopped lending money or extending credit to Mexican producers. If the banks withdraw their support entirely, production may well be paralyzed.

Reliable information has it that some of the recent "stellar" Mexican productions have been from poor to mediocre at the box office and the banks have drastically reduced their financing. Added to this is the huge sum—reported to be from $4,000,000 to $5,000,000—the producers owe the banks. Repayment has been slow and consequently even the industry's own bank, the Banco Cinematografico, has refused to release funds.

Once Thought Good Business

Not so long ago the banks saw financing pictures as good business. Then it was easy or relatively easy for producers of recognized merit and integrity to get abundant funds for not only one but several pictures. Now, it is learned, many of these same producers whose recent pictures have not measured up to past successes, are finding it difficult to get enough cash to make even one picture.

The principal banks which have dealt in picture loans are the Banco Cinematografico, which last year lent the industry nearly $4,000,000; the National Bank of Mexico, the country's largest private bank, and the Nacional Financiera, S.A., the Federal Government agency. These banks are asking for larger and more frequent payments on outstanding debts.

Only Half-Dozen Profitable

While 62 pictures were produced in 1945, only one less than in 1944 and this despite the recurrent labor troubles which halted production for weeks at a time, producers, backed by box office returns, admit that a scant half dozen productions were profitable. It is said that the producers last year leaned toward the frivolous and experimental in pictures and this is cited as one of the prime reasons for the poor to mediocre boxoffice results in 1945.

The situation is further complicated because of the loud complaints about the product from most of the Latin American countries in which it is shown.

But if the banks want to get out of the industry, the Government wishes to get in. The Ministry of the Interior has drafted and is soon to submit to Congress a bill calling for the establishment of a commission to supervise the film business. This commission would include two Government officials and one representative each from the producers, distributors and exhibitors.

Opposition Widely Backed

Film interests which are naturally opposed to the measure received the support of all Mexican industries when the general industrialists, at the national convention here, adopted a resolution urging the Government to modify the measure. The industrialists agree with film executives that the law as it stands provides too much official interference. The attitude of the picture industry is that the law is only a little short of totalitarian.

▽

Warner Brothers has begun construction of the de luxe theatre which is to be their showcase in Mexico City, and plans have been completed by Operadora de Teatros, operator of a large circuit, for the construction of Mexico's largest theatre. It will seat 8,000.

▽

Clasa Films is preparing for production of a religious spectacle concerning the life of St. Philip, the Mexican missionary, who was martyred while a missionary in Japan in the late sixteenth century. It is reported it will cost $400,000, the most ever spent for a Mexican picture.

▽

Recent box office success from the United States are RKO's "Snow White and the Seven Dwarfs," double billed with "The Three Little Pigs"; Universal's "Captain Kidd," and Columbia's "Unforgettable Song," which set a new high at its first run exhibition at the Cine Alameda here, where it was held 10 consecutive weeks, and which now has scored the record Sunday gross for a subsequent run theatre of $4,125.

▽

Although labor trouble in the industry has been rather well settled, it is continuing in a vexing form for producers. It is alleged that the National Cinematographic Industry Workers Union is causing producers great annoyance by forbidding the screening of rushes in theatres, which it controls through its membership. That action has made it practically impossible, it is said, for producers to get the right perspective on their pictures, so they must be exhibited in many cases totally without editing.

Four Circuits Sign Monogram

Four circuits, including 129 theatres, have contracted for the entire 1945-46 Monogram product. Signed were Paramount Richard Theatres, Inc.; Dickinson Theatres, Inc.; Maurice White circuit, and Huish Theatre Enterprises.

291 of 389 Films In Argentina in 1945 from U. S.

by NATALIO BRUSKI
in Buenos Aires

Approximately three-quarters of the films distributed in Argentina during 1945 were United States imports. Out of a total of 389 features shown during the year, 291 were Hollywood-made.

A further breakdown of the product shows 40 Mexican films, 22 made in Argentina, 14 from Russia, 13 from Spain, six French pictures, and one each from Great Britain, Italy and Chile.

There are 1,507 theatres in Argentina, of which 164 are temporarily closed at this time.

Each theatre must include an Argentine newsreel or documentary in each program. Contrary to the situation a few months ago the exhibitor may pick these required subjects from the production company of his own choice. A special register has been set up in the Public Shows Office of all newsreels and documentaries.

Additionally, each theatre must run Argentine features; seven days during a two-month period for one group, seven days during a single month for a second group, and two weeks out of five for a third group.

An honorary advisory committee of Cinematographic Control cooperates with the Public Shows Inspection Office in the classification of films. This committee includes representatives of the Municipal First Aid Service, National Council of Education, Police of the Federal capital, the producers or distributors, and the head of the Shows Office.

The committee qualifies films for showings before various age groups. These must be shown in separate sections with a separate charge of admission for each group and a summary of the plot, which has been authorized by the Shows Office, must be handed to each member of the audience. Any propaganda used in the films is also subject to governmental control. Exhibitors must include the committee's classification in all advertising and theatre programs.

An admission tax of five per cent is levied in all cases where the admission is more than one peso.

Mayer to Head Loew's 16mm Promotion Staff

Major Seymour Mayer, until recently chief of the Overseas Motion Picture Service, has been appointed head of the sales-promotion of 16mm entertainment films in MGM's world-wide program outside of the United States and Canada. Major Mayer, prior to his entry into service, had been with Loew's for 18 years, during which time he rose from assistant theatre manager to one of Loew's division managers of in-town theatres.

British Release Some Lab Space For 16mm Films

London Bureau

The British Board of Trade has released one-third of its laboratory time, for at least three months, for the printing of 16mm films for the trade. Previously the laboratories had been almost wholly reserved for Government demands.

The Board's announcement raises in acute form the question of sub-standard shows, now urgently engaging the attention of both distributors and exhibitors.

The release capacity, the Board said, would be at the "free disposal of the laboratory for the execution of orders for 16mm prints either for home use or for export. The persons acquiring such prints from the laboratories will not be required to hold licenses of their own under the Cinematograph Film Control Order of 1943.

"For the three months beginning February 1, the amount of this free capacity has been established for each laboratory at 33⅓ per cent of the laboratory's total output of 16mm prints supplied during that period."

Lewis May Open New Loew Offices Abroad

David Lewis, Loew's International regional director for Europe, North Africa, Egypt and the Middle East, at present in Europe on a six-month trip, may open additional offices there as a result of a survey, it is understood. Mr. Lewis is the first regional director to inaugurate the new Loew's International system of having top foreign executives operate from the home office instead of remaining in the field. Mort Spring, vice-president, accompanied by Charles Goldsmith, regional director for Great Britain, recently left for London.

Czechs Make Overtures To U. S. Distributors

At the request of representatives of the Czech Government, Louis Kanturek, 20th Century-Fox Central European manager, is in Prague to discuss the impasse created between the Czechs and the U. S. distributors in view of the Government film monopoly. The American film industry, heretofore, has consistently refused to deal with Government film monopolies.

Baird in London Talks On Information Films

Thomas Baird, director of the film division of British Information Services, left New York for London recently to discuss future plans for British Government film work in the United States. Before leaving, he announced the appointment of Miss Rosalind Kossoff as film officer for the New York region.

BOOK REVIEWS

OPPORTUNITIES IN ACTING, by Frank Vreeland. A handbook of information and guidance for aspirants of the stage, screen, radio and television. 92 pages. Index. Paperbound. $1.25. Vocational Guidance Manuals, Inc., New York City.

Here is an excellent and compact compendium of what about ambitious young people need to know if they are to address themselves in pursuit of a histrionic career in the assorted and related arts of the stage. The author, Mr. Vreeland, has given abundantly of his long association with the amusement business, including much writing for and about the stage and a long service in motion picture production. There is, incidentally, a sprinkling of highly relevant and entirely entertaining lore in the traditions of the art.

In a discussion of actors and their occasional tendency to live their roles off stage, Mr. Vreeland records that "Wilson Mizner made a classic comment about one such actor who was at the time playing the Great Emancipator. Seeing the actor talk and stalk in a Lincolnian fashion, Mizner remarked: 'That bird won't be happy till he's assassinated'."

Any aspirant will know his way around better after reading this treatise.

MAKING THE MOVIES, by Jeanne Bendick. An exposition of the processes involved in the making of motion pictures in the studio and afield. Illustrated. 190 pages. Indexed. Cloth. $2.00. Whittlesey House, McGraw-Hill Book Company, New York.

This is a blithe and simply written, swift and encyclopedic recording of steps and methods of motion picture makers in the production of all manner of films from features to documentaries and newsreels and animated cartoons. It is ostensibly addressed at the young reader, but it is so plainly presented that even an adult can understand it. The illustrations by the author are lively, explicit and amusing. There is a dash of painless history, too. The neat little volume contains a glossary, and a bibliography. Most any layman reading this lightsome work will know a deal more about how the movies get from stage to screen than he does now—and that goes for some of the folks in the business, too.

HOW TO BECOME A MOVIE STAR, by Irving Klaw, a compendium of observations and advices about screen and radio. Illustrated. 126 pages. Paper, $1.00; cloth, $2.00. Klaw Publications, New York.

Mr. Klaw, who is familiar with addressing the fan audience, has done a simply-presented job of telling readers at that level what they may be expected to want to know and to understand. It is considerably laden with health hints and formulae for hair washes. The chapters run from "Basic Principles of Acting" to "How to Be Alluring." It is calm counsel for teen-age aspirants.—TR.

Four Powers to Exchange Films In Reich Zones

An exchange of films has been arranged among the four powers occupying Germany. As reported this week, the plan will work in this manner: France, England, Russia and the United States each will show in the theatres in their zones three films from each of the three other countries. Each country will offer its entire film list to the other countries—America, for example, has about 48 films circulating in Germany—and each will choose which of its neighbors' product it wishes. The plan will go into effect immediately. So far arrangements have been made only for the exchange of three films each.

The announcement was made by John Lefebre, chief of distribution for the film division of the Office of International Information and Cultural Affairs, as he introduced to the trade press this week six men recently returned from Germany where they were concerned with the film program in the American occupied zone.

Three Returning to Reich

The men were Fred Schwartz, former chief of distribution on a headquarters level, at whose Century Circuit office the meeting was held; Will Roland, chief of distribution in the Munich area; John Hulswit, in charge of the Frankfurt area; Walter Jacks, assistant to Mr. Hulswit; Hans Burger, who worked in production in Frankfort, Munich and London, and Joseph Weistrich, who replaced Mr. Schwartz as distribution chief. Mr. Lefebre returned from Germany last September. All the men were attached to the Army's Information Control Division while in Germany. Mr. Jacks, Mr. Burger and Mr. Weistrich will return to Germany.

Both the date for the resumption of German production and for the American companies to resume distribution are indefinite, the men reported.

A Hollywood producer soon will be selected who will head the ICD organization which will control German production. Native production will be revived because, as Mr. Lefebre pointed out, it would sound better to German ears "if things we would say would be said by Germans."

Raw Stock Critical

Raw stock is the most critical problem in the resumption of German production. Raw stock from America is used to print copies of American films in Germany.

The March 31 date on which, presumably, American companies will resume distribution, is still decidedly tentative, because the problems of transportation, food and housing have not yet been solved.

Meanwhile, two-reel newsreels are being produced in Munich by ICD for German audiences.


Nice Kid?..or Killer!
(The sergeant of "Those Endearing Young Charms")
NATIONALLY ADVERTISED to 19,063,367 CIRCULATION
FULL pages in SATURDAY EVENING POST—TRUE—LIBERTY—LOOK PIC—TIME—FRONT PAGE DETECTIVE—INSIDE DETECTIVE—TRUE DETECTIVE—MASTER DETECTIVE OFFICIAL DETECTIVE STORIES and FAN LIST.
TORTURED BY DOUBT . . .
HOUNDED BY FEAR! ONLY
FOUR HOURS TO LEARN THE
TRUTH . . . AND WIN THE
DANCE-HALL GIRL OR
GET THE GALLOWS!
RKO RADIO PICTURES
Again and Again

Susan HAYWARD Paul LUKAS

Bill WILLIAMS

DEADLINE AT DAWN



Joseph CALLEIA • Osa MASSEN

Lola LANE • Jerome COWAN

Produced by ADRIAN SCOTT

Directed by HAROLD CLURMAN

Screen Play by CLIFFORD ODETS

Money MELODRAMA from RKO

Pioneers Mark Edison Birthday In New York

To mark the ninety-ninth anniversary of the birth of Thomas A. Edison, the Edison Pioneers gathered Monday at their annual luncheon meeting under time-tinted ivory, gold and old rose splendor of the North ballroom of the Hotel Astor in New York. Charles Edison, son of the famed inventor, presided as the retiring president and now honorary president, introducing the speakers, who included:

W. WINANS FREEMAN, newly elected president, also director of the Columbia Gas & Electric Corporation.

GANO DUNN, Edison medalist, vice-president of J. G. White & Company.

HARRIS REINHARDT, Sylvania Electric Products, Inc.

JOHN C. COAKLEY, historian of the Edison Pioneers.

The speakers told reminiscent stories from the life of Mr. Edison, and Mr. Reinhardt delivered the technical note with a demonstration relating to the fluorescent lamp, and Mr. Edison's primary invention of it in the long ago.

The first membership list of the Thomas A. Edison Centennial Committee, comprising leaders in the fields of science, education and industry, was announced last weekend by Dr. Charles F. Kettering, national chairman. The 100th anniversary of the birth of Mr. Edison is February 11, 1947, and the committee during the centennial year will coordinate interest in commemorating the memory of the man who gave the world motion pictures, the phonograph, incandescent and fluorescent lighting and numerous other contributions.

Eric A. Johnston, president of Motion Picture Association of America, is among the 66 committee members announced. Others include General David Sarnoff, Radio Corporation of America president; General James G. Harbord, chairman, RCA; T. J. Hargrave, president, Eastman Kodak Company; Martin Quigley, publisher, and Terry Ramsaye, editor, MOTION PICTURE HERALD.

Dimes Total Expected to Exceed Previous Drive

March of Dimes collections reports, although incomplete, are comparing favorably with 1945 totals. Loew's Theatres, by last Thursday, reported $561,051. Loew's State, Cleveland, led the circuit with $24,457 against $14,830 the previous year. Other collections reported include: Orpheum, Boston, $21,105; Capitol, Washington, $19,194; Capitol, New York, $19,028; State, Norfolk, $13,543; Century, Baltimore, $11,860; State, New Orleans, $10,640.

In Los Angeles, Charles P. Skouras, president of National Theatres Corporation, announced that collections in Fox West Coast theatres, through February 3, amounted to $327,000.

FROM READER

SEES SORDID PICTURE WARNING TIMELY

MR. TERRY RAMSAYE:

I have been interested, naturally, in your comments regarding censorship and the picture "Scarlet Street."

Of special interest was your timely warning of the danger to the industry of a cycle of sordid pictures on the order of "Scarlet Street."

You state, "One of these now and then may be accepted in the flow of entertainment offerings. A cycle of the like would be disastrous."

After seeing a large number of pictures centered around undesirable characters engaged in brutal and sordid undertakings, I am inclined to think that we are already in the midst of such a cycle.

For the sake of the movie industry, it is to be hoped that "Scarlet Street" will mark the end of the cycle.—*CHRISTINE SMITH, Motion Picture Censor, Atlanta, Ga.*

Skouras to Head Red Cross Drive

Spyros P. Skouras, president of Twentieth Century-Fox, has been named national chairman of the motion picture industry Red Cross Drive, which will be observed by more than 16,000 theatres in the United States, March 14-20.

In the last three years the theatres of the nation collected in excess of $18,000,000 from audiences, and, coincidental with the acceptance of the national chairmanship, Mr. Skouras announced it was his aim to see the theatres top any previous collection drive for the Red Cross.

Sam Shain will be executive assistant to Mr. Skouras in the drive, and shortly, further appointments, especially that of the campaign director, will be announced by Mr. Skouras.

PRC Plans to Resume Production in March

Studio activities at PRC, recently closed down, will not be resumed until next month, according to Reeves Espy, PRC production head, and Robert Benjamin, head of Eagle-Lion Productions, for which PRC is scheduled to produce 10 films. Mr. Espy and Mr. Benjamin arrived in New York from the coast recently.

The studio shutdown, it was explained, was for inventory purposes pending tax appraisal inspections, an annual procedure. PRC and Eagle-Lion production plans for the future have not been completed yet, it was reported, but arrangements are progressing and are expected to be completed shortly.

Monday, Harry H. Thomas, president of PRC, and Robert Purcell, chairman of the board of Pathe Industries, left with Mr. Benjamin and Mr. Espy for Palm Beach, Fla., for conferences with Robert Young, Pathe Industries executive.

MGM Holds Four Sales Meetings Across Country

Four MGM district and branch managers' meetings were held Monday and Tuesday by as many division managers in New York, Cleveland, Atlanta and Chicago.

E. K. O'Shea, eastern sales manager, conducted the conferences at the Hotel Astor in New York; John J. Maloney, central sales chief, held sessions at the Statler in Cleveland; Rudy Berger, southern sales head, was in charge of the meeting at the Biltmore in Atlanta, and John E. Flynn, midwest sales manager, held his session at the Drake in Chicago.

George A. Hickey, west coast sales head, started a two-day meeting Wednesday at the St. Francis, San Francisco, which was attended by William F. Rodgers, vice-president and general sales manager.

Meanwhile, Charles K. Stern, assistant treasurer of Loew's, and William G. Brenner, in charge of MGM's theatre checking department, left Sunday for the west, where they will hold a series of three conferences with branch personnel of Los Angeles, San Francisco and Salt Lake City exchanges. The meetings will be held from February 13 to 28. General operations will be the main topic on the program.

United Artists Holds Final Regional Meet

The final conclave in a series of United Artists regional sales meetings was to be held at the Leland Hotel in Detroit Friday and Saturday for the Cincinnati, Cleveland, Pittsburgh and Detroit exchanges. Jack Goldhar, eastern sales manager, was to preside over the two-day session, which was to be conducted by Moe Dudelson, district manager. Branch managers who were to attend included: William S. Shartin, Cleveland; Harris Dudelson, Cincinnati; Ira Cohn, Pittsburgh, and Sidney J. Bowman, Detroit. Salesmen, office managers and bookers also were to attend.

Monogram Sales Meeting Held in Chicago

Samuel Broidy, Monogram president, and other company executives, last Sunday attended a company sales meeting at the Blackstone Hotel, Chicago. The meeting was held in conjunction with the current Broidy testimonial sales drive. The New York delegation included Edward Morey, vice-president; Maurice Goldstein, general sales manager; Jack Schlaifer, director of sales, and Arthur Greenblatt, central district manager.

To Film Rose Biography

The life of Billy Rose, Broadway showman, will be brought to the screen in Technicolor by Paramount, Henry Ginsberg, studio head has announced.

Organization of Screen Guild Is Moving Ahead

Further organization of Screen Guild Productions is proceeding. Contracts for a president and sales manager have been authorized, distribution has been set and franchises and exchanges are being established.

Contracts for John J. Jones, president, and Robert L. Lippert, vice-president, general manager and in charge of sales, were approved, and contracts have been signed with Golden Gate Pictures, of which Joseph Blumenfeld is president, for the distribution, internationally, of 12 or more features per year for two years.

Also, contracts have been made for Screen Guild franchises in New York, Buffalo and Albany, which have been taken by Mr. Blumenfeld, Mr. Lippert and William B. David. The same group will operate Screen Guild exchanges in San Francisco, Portland and Seattle. Only the Milwaukee franchise is unsold and a deal is under way.

Mr. Jones, now in Los Angeles, is negotiating for space for the company's home office in Hollywood. Also president of the Jones, Linick and Schaefer circuit in Chicago, Mr. Jones will devote most of his time to the Screen Guild home office. He will continue negotiations with other producers for an expansion of Screen Guild releases. He will employ auditing and publicity specialists in the home office.

Mr. Lippert will establish sales headquarters in New York. Eastern and western sales managers will be employed.

John L. Franconi will remain as secretary and M. S. Schulter as treasurer; I. H. Prinzmetal, company attorney, Los Angeles, will be assistant secretary, and Sam Decker, Los Angeles, assistant treasurer.

For Golden Gate, Mr. Blumenfeld, of Blumenfeld Theatres, San Francisco, is president, and William David, general manager of Redwood Theatres, San Francisco, is producer.

Legion of Decency Reviews Twelve New Productions

The National Legion of Decency reviewed 12 new films this week, approving all but three. In Class A-I, unobjectionable for general patronage, were: "Days of Buffalo Bill," "Junior Prom" and "Romance of the West." In Class A-II, unobjectionable for adults, were: "The Blue Dahlia," "Crime of the Century," "Live Wires," "Sentimental Journey," "They Made Me a Killer" and "The Well-Groomed Bride." In Class B, objectionable in part, were: "Face of Marble," because it "encourages credence in voodooism and superstitious practices" and because there is "suicide in the plot solution"; "Mask of Diijon," because "the free will of others is usurped for the accomplishment of evil," and "The Sailor Takes a Wife" because of "suggestive sequences."

MOONEY RETURNS TO STAFF OF HERALD



By the Herald

First Lieutenant Paul C. Mooney, Jr., returned last week to the staff of *Motion Picture Herald* after three years' service in the Army. Lieutenant Mooney, a reserve officer, was assigned to active duty with an anti-aircraft battalion in December, 1942. After training in this country, he was transferred to an infantry regiment and sent overseas in November, 1944. Wounded in action in Belgium during the Battle of the Bulge, he was hospitalized and returned to this country last spring. He was discharged from the Army in November.

Back Brotherhood Trailer; Disapprove Collections

Expressing its irritation because it was not consulted in advance, the Associated Theatre Owners of Indiana nevertheless asked that exhibitors show the American Brotherhood Week three-minute trailer during the week of February 16-24. It continues, its opposition, however, to collections.

"The heads of the industry in New York have again planned for the use of our screens without consulting with us," an association bulletin distributed February 11, states. "But inasmuch as the cause is one with which we can find no objection, we ask that all exhibitors . . . show . . . the trailer." The bulletin points out that Brotherhood Week is sponsored by the National Conference of Christians and Jews.

As "one caution," the bulletin warns: "We note in the campaign book issued to members of the Conference, a suggestion is made that a local group of clergymen ask the theatre to take up a collection or to allow the sale of memberships in the lobby for $1 each. As far as this association is concerned, we are interested only in the showing of the trailer, and at the time it was prepared had no knowledge of any campaign books being issued by the Conference suggesting collections or the sale of memberships."

Commons Hears Plea to Reduce U. S. Imports

by PETER BURNUP
in London

Conservatives were to have argued in the House of Commons Thursday for a sharp curtailment in the number of U. S. films imported by Britain.

The debate was expected as a follow-up to a resolution introduced by Robert Boothby, that "it is the opinion of this House that the importation of food, under existing circumstances, is of greater importance that that of films."

Lack of American dollars, made acute by Washington's delay in ratifying the long-anticipated loan to Britain, has resulted in a cut in the rationing of food.

All newspapers have mentioned the possibility of cutting film imports and many are advocating it.

During a preliminary Commons question period, critics of U. S. pictures, among whom Mr. Boothby is in the lead, took full advantage of the food argument, while film circles are advocating that any import reductions should be shared by a curtailment of tobacco. It was pointed out that films yielded great taxation revenue and were needed for diversion of the populace.

Some Government officials have suggested that exhibitors might run single features and revivals during the emergency.

Scully Cites "Veil" as Proving British Quality

"The extended engagement of 'The Seventh Veil' at the Winter Garden theatre on Broadway is substantial evidence to support our conviction that the six English pictures now being released by Universal are highlighted by tried and proved entertainment formulae," William A. Scully, vice-president and general sales manager of Universal, declared in a statement last week. He added that the six-week run of the film at the Winter Garden was an example of what might be expected from the film's distribution throughout the country. The film, set to run eight weeks at that theatre, would have run indefinitely, he said, except for the fact the theatre was leased for another engagement.

Dublin Film Critics Visit Rank's Denham Studios

Dublin Bureau

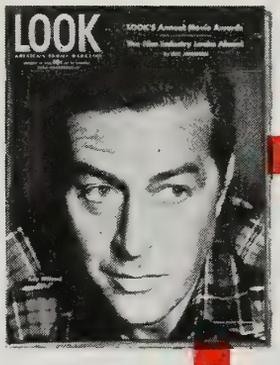
Dublin's film critics and columnists visited J. Arthur Rank's Denham studios last week to study films in production, and to interview producers. The trip was organized by Mr. Rank's Production Facilities, Ltd., through Eagle-Lion. Accompanying the pressmen was William Murphy, Jr., Mr. Rank's official liaison officer in Eire. The group was entertained at a party given by Frank Launder, producer.

'RAY!





The "Look" Magazine Medal for Best Male Performance, Won Second Year in a Row by Paramount Stars! See 7-Page Paramount Publicity in Feb. 19th Issue, Out Now, And Use for Lobby Blow-Ups!



THREE OUT OF EIGHT "LOOK" PERSONALITY AWARDS WON BY

The Lost Weekend

W

anc

YOU GET HIM THIS YEAR IN
"THE LOST WEEKEND"
(9th week topped the 8th at N. Y. Rwoli!)
"KITTY," Co-starring Paulette Goddard
"THE WELL-GROOMED BRIDE"
"THE TROUBLE WITH WOMEN"
(Release dates subject to change.)

Milland

Adds another outstanding tribute to the
skyrocketing list of "Lost Weekend" honors as he

ins "Look" Medal

FOR THE BEST MALE STAR PERFORMANCE OF 1945!

And other "Look" Magazine Medals
for "Lost Weekend" achievements go to



BILLY WILDER

FOR THE YEAR'S BEST DIRECTION



JOHN SEITZ

FOR THE YEAR'S BEST CINEMATOGRAPHY

Paramount

THE WINNING COMPANY!

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Walls Came Tumbling Down

MONOGRAM
Shadow's Shadow
West of the Alamo

PARAMOUNT
Searching Wind (Wallis)

STARTED

INTERNATIONAL
Dark Mirror

MGM
You Were There

MONOGRAM
In High Gear

PARAMOUNT
O. S. S.

REPUBLIC
Man from Rainbow Valley
Ghost Goes Wild

20TH CENTURY-FOX
Margie

SHOOTING

COLUMBIA
The Story of Jolson
Devil's Mask

MGM
Fiesta
Till the Clouds Roll By

PARAMOUNT
Perfect Marriage (Wallis)

RKO RADIO
Likely Story
Desirable Woman
Double Trouble
Crack-Up
Sister Kenny

REPUBLIC
Inner Circle
Invisible Informer

20TH CENTURY-FOX
It Shouldn't Happen to a Dog
Cluny Brown
Anna and the King of Siam
Shocking Miss Pilgrim
Three Little Girls in Blue

UNITED ARTISTS
Mr. Ace and the Queen (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL
Love Takes a Holiday
Shahrazad
Dressed to Kill (formerly "Prelude to Murder")

WARNERS
The Sentence
Humoresque

Studios More Active, as Seven Films Are Begun

Hollywood Bureau

As the threat of a new labor dispute appeared to have abated last week, production activity increased, and seven new films went before the cameras. Four others went to the cutting rooms, bringing the total number in work up to 32 from the previous week's level of 28.

"The Dark Mirror," which reportedly will be the first International film to be released by the new United World Pictures, went into work with Nunnally Johnson producing, and Robert Siodmak directing. Olivia de Havilland, Lew Ayres and Thomas Mitchell are co-starred, with Richard Long, Lester Allen, Gary Owen, Maria Mitrovich and Rodney Bell in top supporting roles.

"O.S.S.," a picture dealing with the wartime task of the Office of Strategic Services, went into work at Paramount. Alan Ladd and Geraldine Fitzgerald are co-starred, with Patric Knowles, John Hoyt, Harold Vermilyea, Richard Webb and Richard Benedict heading the supporting cast. Richard Maibum produces; Irving Pichel directs.

MGM Starts Work on Hepburn-Taylor Film

At MGM, work started on "You Were There," co-starring Katharine Hepburn and Robert Taylor. Pandro S. Berman is the producer, and Vincente Minnelli the director.

"Margie" is the title of the new 20th Century-Fox film. Jeanne Crain, Alan Young, Glen Langan, Lynn Bari, Hattie McDaniel, Esther Dale and Hobart Cavanagh head the cast. Walter Morsoco is producing; Henry King directing.

Republic trained cameras on two: "The Ghost Goes Wild," and "The Man from Rainbow Valley." The latter is a Magnacolor Western with Monte Hale and Adrian Booth. Lou Gray produces; R. G. Springsteen directs. "Ghost" is a comedy whose cast includes James Ellison, Ann Gwynne, Edward Everett Horton and Ruth Donnelly. Armand Schaefer is the producer; George Blair the director.

Monogram's new venture is "In High Gear," which Phil Karlson is directing for Producer Jan Grippo. Heading the cast are Leo Gorcey, Huntz Hall, Bobby Jordan and Billy Benedict.

Stahl Signs 20th-Fox Deal As Producer-Director

John M. Stahl has signed a seven-year contract with 20th Century-Fox as a producer-director. His first assignment is "Forever Amber," in which Peggy Cummins, the British actress, will play the title role. . . . Robert Mitchum has been chosen for a co-starring role with Laraine Day and Brian Aherne in RKO's forthcoming production, "What Nancy Wanted."

Arch Oboler has been signed by MGM to a new term contract, and will direct his original story, "I'll Tell My Husband." . . . "Perils of Pauline," based on the life of the serial queen of silent films, Pearl White, will be produced in Technicolor by Paramount. Betty Hutton and John Lund will be co-starred; Sol Siegel is slated to produce, and George Marshall to direct. . . . Sam Engel, who recently returned to 20th Century-Fox after serving with the armed forces, has signed a new contract as producer, director, writer and production assistant.

Hal Wallis has signed Eddie Albert to a five-year contract calling for a minimum of one picture annually. . . . John Raitt, currently appearing on Broadway in "Carousel," has been selected for the leading role in PRC's forthcoming Cinecolor musical, "Down by the Rio." . . . William J. Hornbeck has joined Republic as assistant to Allen Wilson, vice-president. . . . Lucille Ball has had her MGM contract extended. . . . Arnold Albert will produce "Fiesta in Manhattan" for Warners.

Bob Hope, William Bendix and Signe Hasso will head the cast of "Where There's Life," a new comedy scheduled to start soon at Paramount. . . . William Boyd, a winner in the recent MOTION PICTURE HERALD-FAME poll of Money-Making Western Stars, is planning a wide exploitation campaign for his new series of "Hopalong Cassidy" Westerns. He will make a series of personal appearances tied in with scholastic competitions in which he will present awards to students making the best school records. The presentations will be made at picnics to be arranged through theatremen in the towns.

Morgan B. Cox has been promoted to executive producer at Universal. . . . Monogram will release "Strange Voyage," adventure film starring Eddie Albert which was produced by Signal Pictures. . . . Harry Fraser has been signed to direct six films for Planet Pictures. The first will be "No Time for Crime." . . . Robert Fellows, who will leave RKO next month, has purchased a story property, "The Old Maiden," from Harold Shumate.

Dane Clark has been assigned the romantic lead opposite Martha Vickers in the forthcoming Warner comedy, "A Very Rich Man." . . . Carl Urbano and Arnold Gillespie have rejoined the newly reorganized Harmon-Ising Pictures.

Liberty Signs McKay to Long Term Contract

David McKay has been signed to a long term contract by Liberty Films, and will appear with James Stewart in the Frank Capra production, "It's a Wonderful Life." . . . Charles Kerr has been appointed production manager at Monogram, succeeding Glenn Cook, who has been promoted to supervisor of production.

Arleen Whelan will return to the screen in Paramount's "Suddenly It's Spring," which will co-star Paulette Goddard and Fred MacMurray. . . . Leslie Brooks has been selected for the feminine lead in "One Life Too Many," scheduled for an early start at Columbia. . . . RKO will film Ferenc Molnar's "The Lawyer," under the title "The Biggest Thief in Paris." Robert Cummings will be starred, and Val Lewton will produce. . . . "Traffic in Crime," an original story by Leslie Turner White, has been purchased by Republic.



It started XMAS DAY and is still running STRONG*!

BE SURE to screen "The Seventh Veil" at your nearest Universal Exchange as soon as prints are available.

"The Seventh Veil" is typical of the fine quality of entertainment you will find in all of the six English pictures which Universal is releasing. They all have that universal appeal.

THE SEVENTH VEIL • THE MAN IN GREY
MADONNA OF THE SEVEN MOONS
THE WICKED LADY • DEAD OF NIGHT
ROGUE'S PROGRESS

"THE MOVIE OF THE WEEK," says LIFE

"Outstanding cinema," says Daily News

"Genuinely intriguing," says N.Y. Times

"One of the best."—Journal-American

* "The Seventh Veil" in its sixth week, topped the grosses for the third, fourth, and fifth weeks and was 10% off the second week. That's solid business, brother!



Mochrie Is RKO Vice-President; Hollister Liaison

The election of Robert Mochrie as vice-president in charge of domestic distribution and a member of the board was approved last Thursday at a meeting of the directors of RKO Radio Pictures, Inc., while from Hollywood the appointment of Paul Hollis-



Robert Mochrie



Paul Hollister

ter as studio representative in New York was announced by N. Peter Rathvon, RKO president and studio head.

The promotion of Mr. Mochrie, RKO Radio general sales manager since July, 1942, is part of the new organizational realignment announced last Wednesday by Floyd Odlum, chairman of the board, and which included the announcement that Mr. Rathvon would take active charge of production operations in Hollywood and his election as president of RKO Radio. At the same time Ned E. Depinet was elevated to vice-chairman of the board and executive vice-president of RKO, the parent company, and the chief executive in New York.

Mr. Mochrie has had wide experience in sales and distribution. He was eastern and southern sales manager for RKO Radio and also at various times was branch manager in the Albany, Pittsburgh and Philadelphia territories and district manager in the south. Mr. Mochrie will continue to make his headquarters in New York.

Has Had Varied Career

Mr. Hollister, who resigned as vice-president of Columbia Broadcasting System to take the RKO post, was in charge of sales promotion and advertising. Before the CBS post, he had been successively vice-president and director of Batten, Barton, Durstine and Osborn, and for eight years was executive vice-president of R. H. Macy and Company.

During the war he was a consultant to various Government departments.

Malcolm Kingsberg, newly elected president of RKO Theatres, Inc., and Sol A. Schwartz, general manager, this week said RKO theatre operations would continue as heretofore with James Brennan in charge of Metropolitan New York and Jersey theatres, Harold Mirisch as film buyer, and William Howard, who has been Mr. Schwartz's assistant, in charge of out-of-town theatres.

LATE REVIEW

Deadline at Dawn

***RKO Radio*—Murder Mystery**

There is an abundance of suspense and thrill in this action melodrama which is concerned with a case of murder and mistaken identity. It has a carefully constructed plot contributed by Clifford Odets who has written an effective vehicle. It is presented by a capable cast headed by Susan Hayward, Paul Lukas and Bill Williams.

The story tells of a midsummer's night in New York which becomes the setting for a murder. A sailor on leave, played by Bill Williams, believes that he might have murdered a woman because after drinking he stole from her a large sum of money. When he was returning the money he found the corpse. Susan Hayward, a taxi dance hall girl, at first reluctant to help the sailor find the murderer, finally lends her assistance. There are many likely suepects and audiences will be surprised when the real killer confesses.

Good performances are given by the leading players and the supporting cast which includes Lola Lane, Jerome Cowan and Joseph Calleia. The photography and the special effects which are well handled add to the effective atmosphere of this murder-mystery.

Sig Rogell was the executive producer with Adrian Scott producing and Harold Clurman directing. The story was based on a novel by William Irish.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 82 min. PCA No. 10937. General audience classification.
June ..... Susan Hayward
Gus ..... Paul Lukas
Alex ..... Bill Williams
Joseph Calleia, Osa Massen, Lola Lane, Jerome Cowan, Marvin Miller, Roman Bohnen, Steven Geray, Joe Sawyer, Constance Worth, Joseph Crehan

Altec Service Conferences Concluded in Seattle

Altec Service Corporation last weekend completed a three-day conference of the western division at Seattle. District managers and supervisors from the Seattle and Los Angeles districts, together with home office executives, discussed post-war programs and technical subjects on types of new theatre equipment. Representing Altec's home office were: G. L. Carrington, president; H. M. Bessey, vice president; E. O. Wilschke, assistant to Mr. Bessey, and C. S. Perkins, manager of commercial engineering.

Taplinger Leaves Columbia

Robert S. Taplinger, having received his release from his contract as producer for Columbia Pictures, left the studio last weekend, after completing an original treatment, "Come One, Come All." He returned to Columbia last November after three years with the Navy Photographic Services.

Awarded Medal of Merit

T/Sgt. Donald Schine, son of Louis W. Schine, of Schine Theatres, has been awarded the Medal of Merit by the Army Communications Service.

King to See "Last Chance"

A command performance of "The Last Chance," MGM International release, has been arranged at the request of the King of England before its public opening in London.

Paramount Not Expanding 16mm In Home Market

Paramount has no intention, either at present or in its future plans, of jeopardizing its 35mm exhibitor accounts in the domestic market by expanding its 16mm program, Charles M. Reagan, vice-president in charge of distribution for Paramount, said last Friday at the final session of the company's regional sales meeting in New York.

Pointing out that Paramount was a pioneer in the 16mm field when it began its activities in 1935, Mr. Reagan stressed the fact that exhibition of the narrow guage film today is confined to Red Cross hospitals, "shut-in" institutions, schools and prisoner-of-war camps.

As further protection to its regular 35mm accounts the company recently withdrew all 16mm exhibition from theatreless towns, as it was felt that with the end of gas rationing and the lifting of travel restrictions, people in isolated spots are able to reach towns where standard-size film entertainment may be obtained.

Future plans in the 16mm domestic field, as far as Paramount is concerned, Mr. Reagan concluded, definitely include strict adherence to the company's present policies, and the restriction of showings solely to those outlets with revenue possibilities removed from and not in competition with the standardized field. Paramount's contract with Films, Inc., which handles 16mm domestic distribution for the company, will expire in July.

Oscar Morgan, Paramount's short subject and newsreel sales chief, said 1945 was the company's top year for short subject revenues.

Commending the sales organization for its outstanding job in the generally turbulent times, Mr. Morgan also stressed the fact that out of the war has come a new public realization of the importance and impact of the newsreel. Commenting on the future course of Paramount's newsreel branch, he said that techniques would keep pace with the changing times and the use of "locals" would be more fully utilized.

RKO Sets Contract for Minneapolis Theatre

A deal under which RKO Theatres will acquire the 1,700-seat Pantages theatre, Minneapolis, on a lease from Edward Ruben, present owner-operator, is reported in the process of being concluded. RKO's operating agreement with the Minnesota Amusement Company, Paramount's affiliate, has expired. Under that agreement, Minnesota's houses were pooled with the RKO theatres in Minneapolis and St. Paul. RKO owns the Orpheum in Minneapolis and the addition of the Pantages will give it two downtown houses against Minnesota's six. RKO has the Orpheum in St. Paul against four first-run Minnesota houses.

the one to watch!

Call it beauty, call it drive, call it spark . . . there's always one to watch! Look at the way Ideal sparks the field among movie magazine groups. Make no mistake . . . Ideal is the ONE to watch. Ideal's *Movies, Movie Life* and *Movie Stars Parade* make Hollywood come alive with smart, alert, inside news coverage. They're fastest-selling of the field, awaited eagerly by teen-agers, just-marrieds, and romancers. Circulation . . . fairly sizzling! Two million for the Ideal Group in eight short years! *Thousands more every issue! That's* "going places."

Ideal is on the move!



W. M. COTTON'S

IDEAL

Women's Group

MOVIE LIFE • PERSONAL ROMANCES
MOVIES • MOVIE STARS PARADE

NEW YORK • CHICAGO • HOLLYWOOD

Color Television 5 Years Away, RCA Contends

Color television is one of the advances that "belongs in the future" and will not practicable for at least five more years, E. W. Engstrom, vice-president in charge of research of RCA Laboratories, said last Wednesday, at a meeting of the New York Electrical Society. His assertion followed closely the color demonstration of Columbia Broadcasting System in which it was declared that all major obstacles to color had been overcome and it was ready for the public.

The solution of major technical problems enables the radio industry to proceed with its long-delayed plans to establish unexcelled television service to the public, Mr. Engstrom said, adding that the demonstration of the RCA black-and-white, all-electronic television system clearly showed that it was ready for the home. Further technical advances would bring new benefits to the public, he said, remarking that color was one of the advances that belonged in the future.

"The addition of color to television always has been an objective of RCA scientists and engineers," he said. "We view color as the natural outgrowth of progress in television. But we are convinced by our achievement in all-electronic, black-and-white television that any mechanical color system is outmoded. The aim of RCA is to create an all-electronic color system equal in clarity to our present black-and-white television system."

Mr. Engstrom described television's wartime advances since V-J Day and said that improvements had been achieved in practically all phases of the art. He said that steps were being taken by RCA to open the way for the use of higher frequencies with an experimental 5,000-watt transmitter scheduled to go on the air in New York early this year.

Monogram in Canada Shifts Personnel

Irving Sourkes has resigned as manager of Monogram Pictures of Canada in Toronto, and has been succeeded by Sam Jacobs, manager at St. John, N. B., where Lewis Michaelson has taken over. Following the return of Irvan Coval as Montreal manager of Warners after several months abroad with Warners International, Grattan Kiely has reverted to salesman.

Ferguson President of New York SPG Unit

The New York chapter of the Screen Publicist's Guild elected the following officers at its January 10 meeting: Robert Ferguson, Columbia, president; Roger Lewis, 20th Century-Fox, first vice-president; Phil Gerard, MGM, second vice-president; Leon Roth, United Artists, secretary, and Sig Maitles, MGM, treasurer.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 47—Foreign affairs: Korea, Brazil, Palestine, Egypt. . . . General Witsell sworn in as Adjutant General. . . . Badgett quads celebrate seventh birthday. . . . Tyrone Power. . . . Sports: table tennis, gliding thrills, aquabelles.

MOVIETONE NEWS—Vol. 28, No. 48—Japanese shipped home from China. . . . Army demonstrates clearing of land mines. . . . Florida underwater sponge fisherman. . . . Paris looks gay again. . . . Film stars honored for performances. . . . Water sports in Australia.

NEWS OF THE DAY—Vol. 17, No. 245—New president in Brazil. . . . Palestine tense. . . . Citizens return to Korea from Japan. . . . Army surpluses in Japan. . . . Radar guides ferry boats. . . . Fencing in Europe.

NEWS OF THE DAY—Vol. 17, No. 246—Yank's invention for clearing mines. . . . Film stars receive awards. . . . New York tied up by tug strike. . . . New York murder. . . . Sponge divers. . . . Spirit of Paris revived.

PARAMOUNT NEWS—No. 48—Brazil's new president. . . . Yards of hats. . . . Middle east spotlight. . . . Koreans come home. . . . Louis vs. Conn. . . . March of Dimes in France.

PARAMOUNT NEWS—No. 49—Army reveals mine clearing equipment. . . . Exit the Jap. . . . China's first cardinal. . . . Sponge divers. . . . New awards honor film industry.

RKO PATHE NEWS—Vol. 17, No. 50—Brazil's new president. . . . Prisoners guard Army's surplus material. . . . Koreans return home. . . . New York-Paris air service. . . . Princess Elizabeth in England. . . Ivory in Africa. . . . Grand Duchess in Luxembourg.

RKO PATHE NEWS—Vol. 17, No. 51—Increase relief for Europe. . . . Czechoslovakia's ruined cities. . . . Mine fields cleared. . . . Japs home from China. . . . Sponge fishermen.

UNIVERSAL NEWSREEL—Vol. 19, No. 475—U S. carrier honors Brazil. . . . U. S. repatriates Koreans. . . Radar installed on ferryboat. . . . New York-Paris air route. . . . Screen star christens plane. . . . Moslem leader visits Bombay. . . . New Adjutant General sworn in. . . . Quads celebrate birthday.

UNIVERSAL NEWSREEL—Vol. 19, No. 476—Army clears mine fields. . . . Japs leave China. . . . UNRRA cares for Europe. . . . Townsmen discuss UNO site . . . Underwater sponging . . Wings on skates.

First Telecast Between New York and Capital

The first inter-city television broadcast between Washington and New York was carried Tuesday over the combined systems of NBC, CBS and DuMont when the Lincoln's Birthday ceremonies in the nation's capital were presented. The Bell System's coaxial cable facilities were used for the telecast.

Heads CBS Television Plans

Leonard Hole, manager of CBS television operations before joining the Navy in 1942, has been appointed to the newly created executive post of director of CBS television plans division, Lawrence W. Lowman, vice-president in charge of television, has announced.

SEEK HOLLYWOOD DEAL FOR TELEVISION FILMS

Negotiations with film producers are now going on in Hollywood by John F. Royal, NBC vice-president in charge of television, with a view towards the making of films expressly for television. Contemplated are the production of features, documentaries and newsreels, it is reported.

Seek to Change Kentucky Ticket Tax Structure

Changes in the Kentucky admission tax structure, controversial in previous legislative sessions, again are pending in the General Assembly, through introduction into the upper house of a bill to repeal the existing graduated tax. The measure is sponsored by the Kentucky Association of Theatre Owners. It was voted out by a slight margin. A companion bill in the House is in committee.

Doubt is expressed by some legislative spokesmen as to passage of the bill, since the 1944-45 admission tax yield was $1,254,444. The breakdown in figures shows that $1,129,-358 represented collections from theatres. Legislators endeavoring to set up the 1946-48 biennial budget have indicated that they have departmental requests for $9,000,000 in excess of the potential state revenue in sight for the period. Theatre tax receipts, which account for approximately 90 per cent of the admission tax levy, have shown a constant increase annually since 1938-39, when collections were $520,158.

Conversely, Representatives Kirby Jennings and Homer T. Losey have introduced a bill in the House to increase the present admission tax. This measure still is in committee.

Seven other measures, all introduced by Charles W. Anderson, Kentucky's sole Negro legislator, are aimed at race equality, and presumed to affect theatres, ultimately, if not currently. These measures seek to prohibit discrimination in economic, educational, medical, scientific and other fields, one measure specifically reading, "to prohibit discrimination against Negro citizens in stores." This is interpreted to include theatres. A penalty of $50 to $500 is provided for violation of any of the measures.

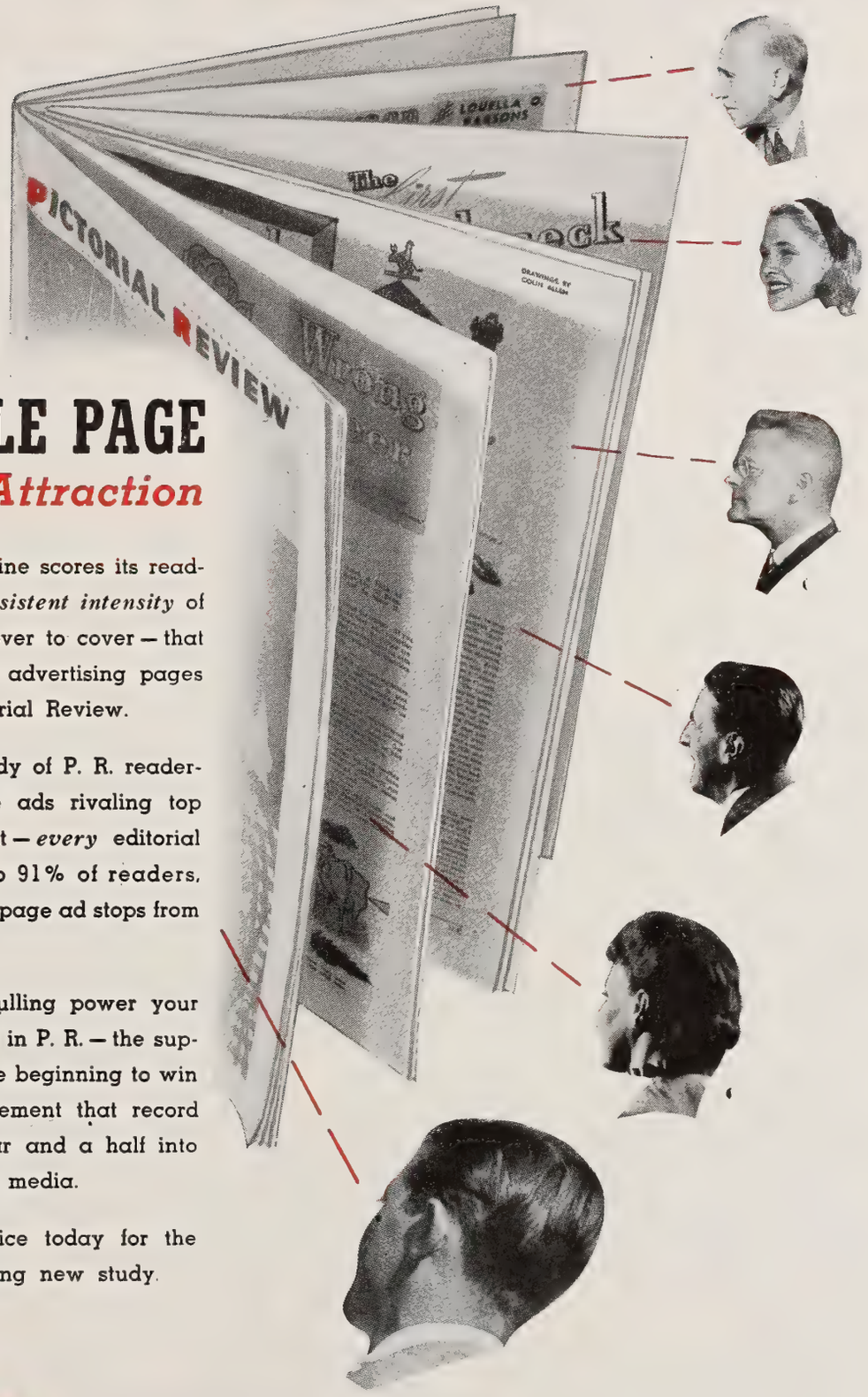
Concurrently, the Grand theatre, Louisville, catering to Negro patrons, closed since last June, has been leased by W. L. Sanders, and will be reopened after renovation.

IATSE to Honor T. J. Shea In New Haven, Feb. 27

Thomas J. Shea, new international assistant president of the IATSE, will be honored at a dinner in the Hotel Taft ballroom, New Haven, February 27. Speakers will include Richard Walsh, International president; William Raoul, general secretary-treasurer; James J. Brennan, vice-president, and others.

Bonomo to Produce

Joe Bonomo, president of the Bonomo Cultural Institute and beauty magazine publisher, is in Hollywood to further plans for independent production. Once a Universal serial star, he is negotiating with Edward Cahn to head the proposed company. Frank Gruber's "The Green Towers" has been purchased.



EVERY SINGLE PAGE

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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FIGHTING GUARDSMAN, THE: Willard Parker, Anita Louise—Just another historical drama that does not appeal to a small town. These dress parades just do not appeal to action-loving audiences. Played Tuesday, Wednesday, Jan. 8, 9.—O. K. Leonard, Bayard Theatre, Bayard, N. H.

GAY SENORITA, THE: Jinx Falkenburg, Jim Bannon—Seemed to be O.K. on a dual bill with a Western for our weekend farm lads. Played Friday, Saturday, Jan. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

KISS AND TELL: Shirley Temple, Jerome Courtland—It may have been a lesson to some, but the less said about those things the better. It sort of left a bad taste in many mouths. Those things are not for the screen. Played Sunday, Monday, Dec. 2, 3.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

LAST HORSEMAN, THE: Russel Hayden, Bud Taylor—Here is one of the best Westerns we ever played. Carmer Ball with his comedy got a lot of laughs. It stood up well on a single bill. Played Friday, Saturday, Jan. 18, 19.—Fred Flanagan, Moon Theatre, Stratton, Ohio.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—All "Blondie" films draw well for us. We used to play them on a double bill. Played this one by itself and did very well. Played Friday, Saturday, Dec. 21, 22.—Fred Flanagan, Moon Theatre, Stratton, Colo.

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Jay Kirby—All of these musical Westerns go over big here. Everyone pleased. Played Friday, Saturday, Dec. 28, 29.—Fred Flanagan, Moon Theatre, Stratton, Colo.

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Jay Kirby—Columbia sold this picture short by calling it a musical Western, instead of just a feature length Three Stooges comedy in a Western setting. If you play Abbott and Costello or Laurel and Hardy and get by with them, you are wasting time and money by not giving this picture the same time and playdates. Plenty of corn and slapstick for a small town natural. Sorry I played it one day, because I thought it was a Western. Played Saturday, Jan. 12.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

SNAFU: Nanette Parks, Robert Benchley—It shoud have been better but it received a fair share of chuckles from an audience drawn here by a cash prize rather than the magnitude of the picture. Played Wednesday, Thursday, Jan. 2, 3.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SONG TO REMEMBER, A: Merle Oeron, Paul Muni—Here is something great, but it is not for the Western fans. If you can get the music lovers in, they will come out telling you what a wonderful picture it is. Played Friday, Saturday, Jan. 4, 5.—Fred Flanagan, Moon Theatre, Stratton, Colo.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—This Technicolor tale of Aladdin and the lamp did good business here and gave everyone who came in a good time. Played Wednesday, Jan. 30.—Thomas di Lornzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Monogram

SCARLET CLUE, THE: Sidney Toler, Benson Fong—This series needs pepping up. They are a little too talkie to hold interest. However, this particular one is a bit better than some of its predecessors. We are looking forward to "Shanghai Cobra" as showing great improvement from what we have read. Played Friday, Saturday, Jan. 4, 5.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SOUTH OF THE RIO GRANDE: Duncan Renaldo, Armida—The Cisco Kid series isn't too good for my situation. Too much Spanish talking and singing. Can't compare with other series of Monogram Westerns. Played Thursday-Saturday, Jan. 31-Feb. 2.—Terry Axley, New Theatre, England, Ark.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Fine fun. Everyone enjoyed this. Gene Kelly has a dance spree all to himself and sure makes the most of it. Sinatra is every bit O.K. even if the girls act silly every time they see him. We hope he will live that gag down soon. Played Sunday, Monday, Dec. 30, 31.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—By all means, play this one. Everyone is happy after seeing it. Played Sunday, Monday, Dec. 16, 17.—Fred Flanagan, Moon Theatre, Stratton, Colo.

SON OF LASSIE: Peter Lawford, Donald Crisp—Play this by all means. We played this on Friday and Saturday in place of a Western. Then played "Christmas in Connecticut" on Sunday and Monday and did the biggest business in months. So this shows that it is good pictures that are needed. Played Friday, Saturday, Jan. 25, 26.—Fred Flanagan, Moon Theatre, Stratton, Colo.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—Drew very well. Lots better than I expected considering the type of picture. Played Sunday, Monday, Dec. 2, 3.—Fred Flanagan, Moon Theatre, Stratton, Colo.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—Great in every way. Play it as soon as possible and stand out in front and face the people coming out with a look on your face as much as to say, "Don't we show swell pictures." Played Sunday, Monday, Jan. 13, 14.—Fred Flanagan, Moon Theatre, Stratton, Colo.

WITHOUT LOVE: Spencer Tracy, Katharine Hepburn—After some exhibitors' reports on this picture we expected poor business, but to our surprise this picture was very good and business turned good even in very cold weather. Played Monday-Wednesday, Jan. 14-16.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

Paramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts—O. K. Technicolor musical. Not big but certainly satisfactory entertainment. Played Tuesday, Dec. 25.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Pleased everyone who came. Business normal. People around here have come to admire Barry Fitzgerald and there is no question of his having found his way into the small circle of box office personalities. Played Sunday, Monday, Jan. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—This picture did fairly well the first night, but dropped 50 per cent the second night. Played Monday, Tuesday, Jan. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BACK TO BATAAN: John Wayne, Philip Ahn—Very good. Lots of action. It suited our people. It did exceptionally well. Thought maybe war pictures were outdated but this drew them. Played Wednesday, Thursday, Jan. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ENCHANTED COTTAGE, THE: Robert Young, Dorothy McGuire—Played this one late, but business not too bad for midweek. Of course, that isn't saying much. Picture O.K. for its type. Fine acting. Played Tuesday, Wednesday, Jan. 29, 30.—Terry Axley, New Theatre, England, Ark.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Nice fun for any audience. Lacked only color to make it a top hit. It did all right, however. Played Friday, Saturday, Dec. 28, 29.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

JOHNNY ANGEL: George Raft, Signe Hasso—A neat melodrama. Should satisfy and do average business, at least, anywhere. Played Wednesday, Thursday, Dec. 26, 27.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—Drew well here in spite of a very late playdate. The presence of Miss Barrymore in the cast was responsible for a good part of the draw. Played Wednesday, Jan. 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—This had what they always look for in a Western. However, it didn't do as well as usual on Friday night. Had bad weather. Played Friday, Saturday, Jan. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Like all of Rogers', a good show and good business. What more can one ask. Played Friday, Saturday, Jan. 4, 5.—Fred Flanagan, Moon Theatre, Stratton, Colo.

VIGILANTES OF DODGE CITY: Bill Elliott, Bobby Blake—First we have used from this series. It is O. K. Played Friday, Saturday, Dec. 28, 29.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston. A fair mystery show but business was poor. Played Sunday, Monday, Jan. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALL OF THE WILD: Clark Gable, Loretta Young—Good outdoor picture. A mighty pleasant change from the hooting, tooting musicals of which we have played so many. The weather was 30 below, but that didn't keep them away from seeing this kind of picture. Played Monday-Wednesday, Jan. 28-30.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—An excellent dramatic presentation of an FBI case on file. This held the interest of our folks and did O.K. business for the two days before Christmas. Played Sunday, Monday, Dec. 23, 24.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

LAURA: Dana Andrews, Gene Tierney—Picture only fair. Cold and stormy weather spoiled our run. Played Monday-Wednesday, Jan. 21-23.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

NOB HILL: George Raft, Joan Bennett, Peggy Ann Garner—We pushed this one around too long as we were afraid of it, but it turned out a complete surprise to us as well as to the audience. I never saw George Raft in a better role, but Peggy Ann Garner stole the picture. Business and weather good. Played Friday, Saturday, Nov. 9, 10.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

United Artists

CAPTAIN KIDD: Charles Laughton, Randolph Scott—This is a good picture and it did well enough here as a holiday attraction. In fact, it is O.K. family entertainment. Played Tuesday, Jan. 1.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—This isn't what it is cracked up to be and not enough blood and thunder for my situation. Didn't receive many favorable comments. Buy it cheaper than I did if possible. What did I pay? Too much! Played Sunday, Monday, Jan. 27, 28.—Terry Axley, New Theatre, England, Ark.

CAPTAIN KIDD: Charles Laughton, Randolph

(*Continued on page* 44)



NATURAL choice for general studio use, for composite projection background scenes, and for exteriors under poor lighting conditions . . . Eastman Plus-X Negative Film, one of the family of Eastman Films, favorites of the motion picture industry for more than fifty years.

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J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN Plus-X

...ALL-PURPOSE NEGATIVE FILM

(*Continued from page* 42)

Scott—This type of picture as well as any costume picture is not understood or appreciated here. Excellent action, but as with all United Artists productions, the box office business was poor for us. The weather was no drawback on this one. Played Sunday, Monday, Jan. 27, 28.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

GUEST WIFE: Claudette Colbert, Don Ameche—An enjoyable comedy. It kept the audience in hearty laughter throughout. Claudette Colbert is very popular here. Picture did fair business in excellent weather. Played Sunday, Monday, Jan. 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N Y. Small town patronage.

SOUTHERNER, THE: Zachary Scott, Betty Field—This is a great piece of entertainment. Zachary Scott performs expertly to inspire his fellow players in a superb acting chore. It did draw more than we anticipated, but we wish even more had seen it. We think the original title, "Autumn in Your Hand," was better. Played Friday, Saturday, Jan. 4, 5.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Universal

BEYOND THE PECOS: Rod Cameron, Eddie Drew—Used on second half of double bill with satisfactory results. Played Friday, Saturday, Jan. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GUN TOWN: Kirby Grant, Fuzzy Knight—A good Western show which pleased on Friday and Saturday. Played Jan. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOUSE OF DRACULA: Lon Chaney, Lionel Atwill—Good horror picture and business was above average. Played Tuesday, Jan. 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INVISIBLE MAN'S REVENGE, THE: Jon Hall, Evelyn Ankers—We made a big mistake by playing this one. We had the poorest business we have had in months. Played Friday, Saturday, Jan. 11, 12.—Fred Flanagan, Moon Theatre, Stratton, Colo.

NAUGHTY NINETIES, THE: Abbott and Costello—Used on weekend double bill to fair business. Very corny picture, but it pleased the audience and produced plenty of laughs. Played Friday, Saturday, Jan. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan—Other than the dancing scenes between Miss Ryan and her partner this was not so hot. Oakie provoked laughter, but we would be better off without having to use a picture of this classification. Played Wednesday, Thursday, Jan. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—A good drama, but business was poor. There was too much talking and not enough action and comedy for a small town. Played Wednesday, Thursday, Jan. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—I would nominate this as Universal's best picture in over a year. The closing scene in the picture carries a terrific punch and impresses deeply. Business was not good on this engagement. We doubled it with "Crimson Canary" from the same studio. The latter was good double feature material. Played Friday, Saturday, Jan. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—A swell show and it was liked by all who saw it. Barbara is a drawing card here. The people came out with smiles on their faces. Played Sunday, Monday, Jan. 27. 28.—Fred Flanagan, Moon Theatre, Stratton, Colo.

CORN IS GREEN, THE: Bette Davis, John Dall—One of the best from Warners and the best for Miss Davis in a long time. This picture is more suitable for English clientele. Played Thursday, Saturday, Jan. 3-5.—M. Bailey,, Strand Theatre, Dryden, Ont., Can.

CORN IS GREEN, THE: Bette Davis, John Dall—The only exceptional feature about playing this feature was the rapidity with which the audience got away during the final scene. It is the height of absurdity to offer a small town population such a picture. Played Sunday, Monday, Jan. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Some reported that this was a poor show. It certainly went over big with us. Alexis Smith was great; in fact, the whole cast was good. Played Sunday, Monday, Jan. 20, 21.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Short Product in First Run Houses

NEW YORK—Week of February 11

CAPITOL: Merida and Campeche ..... ***MGM***
Magic on a Stick ..... ***MGM***
Feature: The Harvey Girls ..... MGM

CRITERION: Fala at Hyde Park ..... ***MGM***
Feature: Because of Him ..... Universal

GLOBE: Musical Novelties ..... ***Vitaphone***
The Good Egg ..... ***Vitaphone***
Feature: Tarzan and the Leopard Woman .... RKO

HOLLYWOOD: Baseball Bugs ..... ***Vitaphone***
Hitler Lives? ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: The Little Witch ... ***Paramount***
Feature: Miss Susie Slagle's ..... Paramount

RIALTO: From A to Zoo ..... ***Paramount***
Hatful of Dreams ..... ***Paramount***
Feature: Terror by Night ..... Universal

RIVOLI: House Tricks ..... ***Paramount***
Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: Life With Baby (March of Time) ***20th Cent.-Fox***
Feature: Fallen Angel ..... 20th Cent.-Fox

STRAND: Book Revue ..... ***Vitaphone***
Feature: My Reputation ..... Warner Bros.

CHICAGO—Week of February 11

APOLLO: Getting Glamour ..... ***Metro***
Feature: The Lost Weekend ..... Paramount

CHICAGO: Screen Snapshots No. 2 ***Columbia***
Feature: She Wouldn't Say Yes ..... Columbia

GARRICK: Spook to Me ..... ***Columbia***
Feature: Three Strangers ..... Warner Bros.

ROOSEVELT: Hockey Homicide ..... ***RKO***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Ski Aces ***20th-Fox***
Feature: Leave Her to Heaven 20th-Fox

UNITED ARTISTS: So You Think You're Allergic? ..... ***Vitaphone***
Feature: The Harvey Girls ..... MGM

OBJECTIVE, BURMA: Errol Flynn, Henry Hull—Boy, did they come in to see this one and they all stayed until the end. No walkouts. In fact, we seldom have any walkouts. Played Sunday, Monday, Jan. 6, 7.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Short Features

Columbia

FILM VODVIL: All of these one-reel shorts are good.—Fred Flanagan, Moon Theatre, Stratton, Colo.

FILM VODVIL: No. 2—About average of this type. They could be more entertaining, however.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

OFF AGAIN, ON AGAIN: All-Star Comedies—Pretty good.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Metro-Goldwyn-Mayer

A GUN IN HIS HAND: Two-Reel Specials—A two-reel feature in every sense of the word. Well made and a pleasure to see on the screen. We played it to good advantage with "Stork Club."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FALA: Pete Smith Specialties—Glimpse into a real man's home, his hobby and treasures. Gorgeous coloring.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

PEOPLE ON PAPER: Passing Parade—Different than most and held the interest of the old-timers and some were amused with the early cartoons.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

QUIET, PLEASE: Technicolor Cartoons—This is everything a cartoon should be. It is hilarious, well made and satisfying to the audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SAFETY SLEUTH: Pete Smith Specialties—Very good. Lots of comedy and well worth playing.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

SHRINES OF YUCATAN: Fitzpatrick Traveltalks—A beautiful color reel which hit the spot here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

AT THE DOG SHOW: Speaking of Animals—Good entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BOOGIE WOOGIE: Musical Parade—Just what the title implies. The Technicolor is a great help.—Helen L. Irwin. Palace Theatre, Penacook, N. H.

ISLE OF TABU: Musical Parade—An excellent Technicolor musical short. It is a worthy addition to any feature.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

TALK OF THE TOWN: Speaking of Animals—The Speaking of Animals is a favorite here. This one is good. We especially enjoyed the "Cow Cow Boogie" sequence of the "Who's Who in Animal Land." We plan to repeat it.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

UNUSUAL OCCUPATIONS: No. 1—An entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHITE RHAPSODY: Sportlights—Filmed in New Hampshire. This snow and ski short is good for some nice scenery and action shots.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

RKO Radio

POLICING GERMANY: This Is America—This may have lost its timeliness. The audience was bored waiting for the feature and some didn't stay to see it if they came during the middle of the feature. The theatre and the audience pay for the studio's plans whether they like it or not.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

MIGHTY MOUSE MEETS BAD BILL BUNION: Terrytoons—A lively cartoon with a Western atmosphere. Everyone enjoyed it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SWOONING THE SWOONERS: Terrytoons—Average cartoon by Terry in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

CUBAN MADNESS: Name-Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

HITLER LIVES?: Victory Documentary—One of the best two-reel films of the season. Don't miss it. Has some good German atrocity scenes in it.—E. M. Freiburger, Paramount Theater, Dewey, Okla. Small town patronage.

LYIN' MOUSE: Blue Ribbon Hit Parade—Good for laughs on a heavy dramatic program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPORTS GO TO WAR: Sports Parade—Entertaining sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STAR IN THE NIGHT: Featurettes—A new high in dramatic two-reel films. This is a wow for Christmas-time audiences and would be good anytime. We appreciate the date Warners gave us.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Win Case on "Ecstasy"

Foreign and Domestic Music Corporation has won a decision against Michael M. Wyngate, Inc., distributor of "Ecstasy," and Harbran, Inc., operator of the Gaiety theatre, New York, for damages to four of their copyrighted songs recorded in the film and shown at the Gaiety.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Making It Illegal

Here and in other trade journals, the need for truthfulness in advertising theatre attractions to the public has been frequently pointed out.

One of the more flagrant forms of misrepresentation has been the policy among certain offenders to improvise a new title for a reissued motion picture, then offer the vehicle to the public with direct intent to deceive patrons into believing the attraction is a new one.

The Federal Trade Commission has now stepped in with a ruling that where a reissue is offered to the public under another title, the original title must be displayed in type as large as the old one.

The intervention of a government agency in our affairs is never quite welcome. In this instance, the Federal Trade Commission has acted to protect the public. In the final analysis, the theatres and the motion picture industry will also benefit.

Public confidence in the veracity of our advertising will be strengthened. Maybe we will also learn not to stick out our necks and invite further intervention from outside agencies.

▽ ▽ ▽

It Says Here—

The press-book for one of the new pictures recommends that a stage wedding be promoted by the manager, with a serviceman as one of the principals.

Stage weddings are by no means new to our business. Experience has indicated that showmen seldom use them more than once. The first time usually convinces the exhibitor that they arouse the indignation of church groups and others who respect the institution of marriage, and that they frequently strain the theatre's relationship with cooperating merchants. In the end, the device appeals only to morbid curiosity seekers without enhancing the theatre reputation.

About a year ago, after some overly ambitious manager had staged a wedding involving a returned war hero, we warned here of the possible consequences which might arise from the exploitation of servicemen. Shortly thereafter, a midwestern manager attempted such a promotion with a Congressional Medal of Honor winner as the bridegroom. In this instance, the theatre met furious opposition from the American Legion, the churches and the press, with the public joining in.

We have a sympathetic regard for press-book editors. It requires exceptional patience and ingenuity to freshen up ideas and suggestions for a business in which we are constantly reminded that "there is nothing new, nothing that hasn't been done before." At the same time, these people should remember that some ideas may affect theatre income and prestige adversely.

Veteran theatremen are, of course, usually well qualified to decide which stunts are likely to be beneficial to the box-office without injuring theatre prestige. On the other hand, some beginner, some novice, might interpret these suggestions too literally.

If a manager attempted the promotion after reading his press-book, then found the townspeople opposed to this form of commercialism, he couldn't very well explain it by saying, "Well, I got the idea right out of the press-book."

▽ ▽ ▽

In Australia Too

In Tuesday's mail we received a letter from our friend Glenn McBride, publicity director for the Waterman circuit, Adelaide, Australia, who recently resumed his position with that company after four and a half years with the R.A.A.F. in England.

Not particularly significant, although somewhat coincidental, is the fact that the letter arrived on the same day that New York's 658 theatres were closed by emergency proclamation resulting from a strike which almost depleted the city's fuel reserve. Mr. McBride writes:

". . . business has fallen off considerably and the position is being made worse by a coal miners' strike which has rationed electrical power. In Sydney over 100 theatres were closed at one stage . . . in South Australia we overcame the difficulty by installing standby electrical generating plants . . . expensive, but we were able to keep our theatres open. . . .

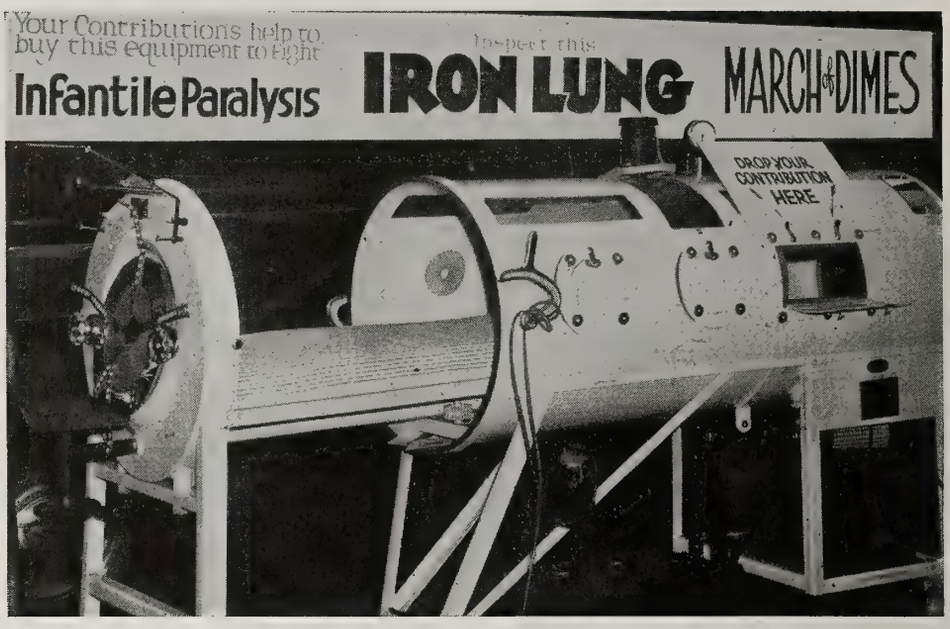
"After having a good look at theatres in Europe, the East and the U. S. A., I feel that Australia compares a little more favorably in construction, advertising and service to the public, particularly with its neighborhood and country theatres."

—CHESTER FRIEDMAN

GETTING DIMES AND PATRONS



In Cleveland Abe Ludacer, manager of the Park, used these street collectors to boost his March of Dimes collections.



Jack Foxe, manager of the Columbia theatre, Washington, D. C., used this iron lung effectively displayed in front of the theatre to hypo his collections for the recent March of Dimes campaign.



Patrick Reed, manager of the Odeon, Portsmouth, England, used this very effective directional sign to promote "Road to Utopia" for the benefit of motorists.



S. Steinhurst, manager of the Strand, Syracuse, used these six boys to ballyhoo "Snafu".



Right, this attractive book tieup was arranged for "Spellbound" by manager H. W. Reisinger of Loew's, Dayton, Ohio.

Left, in Lisbon, Portugal, RKO manager René Beja arranged this clever window display for "The Three Caballeros" at the Sao Luis theatre.



Helpful Promotions



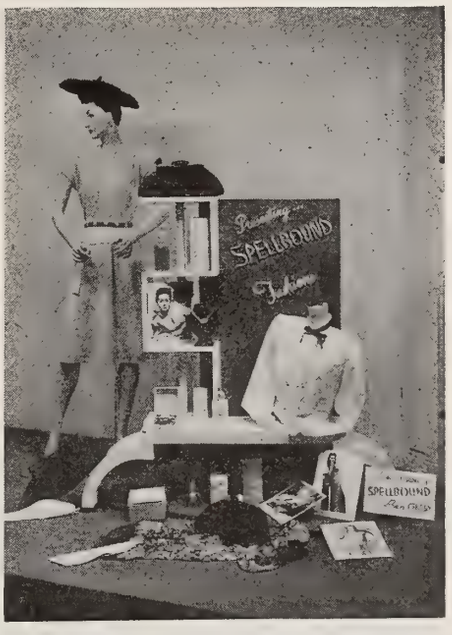
Here's a recent display used to publicize "Frontier Gal" in the lobby of the Paramount theatre, Atlanta, by manager Sam George. The display featured cut-out of star Yvonne De Carlo surrounded by stills from the picture.



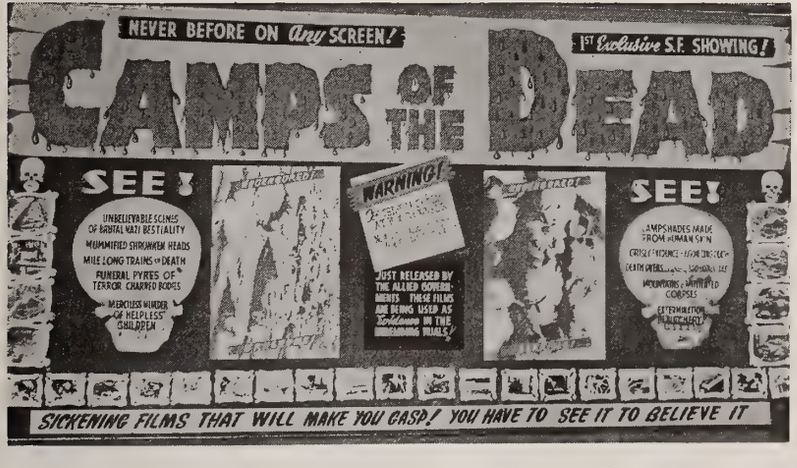
Trailer with copy comparing modern transportation with the covered wagon was used to ballyhoo "Dakota" by Harry Rose, manager of the Majestic, Bridgeport, Conn.



Left, this attractive lobby board was created by manager Ed Pyne at the RKO 105th Street theatre in Cleveland to exploit "San Antonio".



Right, publicist Gertrude Bunchez promoted this fine window tieing in "Spellbound"; Century theatre, Baltimore, attraction.



The Telenews theatre in San Francisco recently used this eye-catching front display of Nazi atrocities, created by manager C. E. Shutt for "Camps of the Dead".



Special door panels and side displays used both in advance and during the current showing of "Lost Weekend" helped to exploit that picture's date at the United Artists theatre in Detroit.

"TARS AND SPARS" HITTING FAST EXPLOITATION PACE

Enthusiastic cooperation from the U. S. Coast Guard and extensive merchant support have been responsible for high pressure exploitation campaigns in behalf of "Tars and Spars" in key openings in Washington, D. C., Buffalo, Cincinnati and Milwaukee.

In Washington, Spars and Coast Guardsmen were assigned to assist manager John Marcon and publicity director Frank LaFalce in promoting the picture engagement at Warner's Metropolitan theatre.

Radio was one of the big outlets for the opening. Free spots were promoted over all stations in the city.

Nancy Osgood, commentator, interviewed Spars on one day and followed this the following day with an interview of Sid Caesar, comedy lead in the film.

LaFalce arranged to have the commissioner of Washington issue a proclamation hailing the Coast Guard and its present recruiting drive, and urging the citizens to see the film, "Tars and Spars," at the theatre. A recruiting booth for the Coast Guard was set up in the lobby of the Metropolitan. All of this was rewarded with extra publicity in the Washington press.



Coast Guard Spars display posters used to promote "Tars and Spars" at Basil's Lafayette theatre, Buffalo. George McKenna arranged the tieup.

Better Business Bureau Aids

Windows were plentiful, all carrying full picture and playdate credits. Some of the more impressive were in Kann's, Rich's, Ballard's and Kitt's. Two hundred copies of the official Coast Guard magazine, with a cover and feature story devoted to the film were sniped and distributed.

Shop windows were covered with streamers urging those who were eligible to enlist in the Coast Guard and urging all to see "Tars and Spars" at the Metropolitan. Bulletin boards were placed in all of the public libraries, and here again the film was credited.



Streamers heralding "Tars and Spars Week", promoted by manager Harry A. Rose of the Majestic theatre, were sniped on taxis, windows and other points of vantage in Bridgeport, Conn.

Co-operative newspaper ads, obtained through the aid of the Better Business Bureau, were abundant. Kann's, Palais Royal, Woodworth and Lothrop and Garfinkels ran full pages at their own expense.

Opening night a parade of 200 Tars and Spars, led by the Coast Guard band, wound their way through the streets, ending up at the theatre in time for the opening. Two eight million candle power searchlights were placed before the theatre and crossed the skies with their beams all night.

Buffalo, with George McKenna handling for the Lafayette theatre, was another city to put on a bright and shining campaign. Tie-ups, which resulted in full windows, counters and outside displays, were effected with no fewer than a dozen leading shops, among them Elmwood Music, Herman Music, Music Box, Neal-Clark-Neal, Variety Music, Neisner Main Street, Whiteman Sons, Niagara Radio and Adam Meldrum and Anderson.

Strong Outdoor Coverage

Windows around town were covered with streamers heralding the film, Coast Guard trucks toured the city with public address systems to encourage recruiting and plug the opening, and one hundred of the city's lamp posts were covered with jumbo cards announcing the film's opening.

Here again special events took the day, with the Coast Guard, the Rotary, Lions, Better Business Buffalo Advertising and Kiwanis Clubs lending their services to the recruiting drive and film publicity.

Cincinnati, with manager Irving Bock and publicist Nate Wise in charge, did another top publicity job. Working with the *Post, Enquirer* and *Times-Star,* Bock and Wise had two Spars assigned to the opening interviewed by the city desk. The resultant front page spreads and pictures were a grand kick-off for a top campaign. Radio also came through with interviews of Coast Guard personnel and picture credit.

Through the cooperation of the Ohio Appliance Corporation, more than sixty windows were secured in the Cincinnati area. Each of them carried 14 x 22 uprights, and the picture and playdate received full credit.

Music Tieups Plentiful

Orchestras in all hotels and clubs in the city featured music from the film, and radio stations used records from the film on their platter programs.

Windows, in addition to the sixty already mentioned, were set in most of the leading shops, including Shillitos, Steinburgs, Hudson-Dee, Willis Music, five Woolworth's and Kelcey's.

Milwaukee highlighted its campaign, handled by Harry Boesel of the Palace, with a proclamation from the mayor announcing "Tars and Spars" week and urging all citizens to see the film. One of the most important features of the campaign was a full page ad, paid for by Schubert's Store, announcing the opening and a special radio program honoring the film.

Boesel arranged to have a Tar and a Spar act as "stand-ins" for Alfred Drake and Janet Blair, and they were guests at many civic functions and radio programs. Because of the novelty of the idea, newspapers gave it a great amount of attention.

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE SAILOR TAKES A WIFE (Metro-Goldwyn-Mayer): Only six hours were required for Robert Walker and June Allyson to discover they were in love after they met. This makes an interesting contest angle for your newspaper or radio exploitation. Invite married and engaged couples to reveal how long it took them to make the same discovery. Awards can be based on shortest length of time and reasons why they were positive they were in love.

Doors that won't lock, an elevator that sticks between floors, a fireplace that won't work, collapsible furniture, and many embarrassing things, happen to the honeymooners in the film production. You might ask newspaper readers or radio listeners to enter a contest based on their oddest or most humorous honeymoon experiences.

There are many opportunities for cooperative ads on title tieups, such as: "You furnish the bride; we'll furnish the home"; "The sailor takes a wife, so she'll need new clothes from Lacey's", etc.

The romantic theme offers possibilities for department store tieups on trousseau displays. Contact the merchandising manager and suggest that he feature a window display of bridal gowns and accessories, with picture and theatre credits.

For street ballyhoo you might use a tandem bicycle with an attractive young lady in bridal gown and a gob to ride around town with tie-in copy.

Play up your comedy angles and don't overlook the popularity of your stars and Rochester who is also in the cast.

WHISTLE STOP (United Artists): Plenty of star names for you to sell and a fast-moving action story based on the popular novel by Maritta M. Wolff are the foremost exploitation angles.

The title will lend itself to unusual possibilities, set against railroad semaphores or caution signs. An animated semaphore should attract plenty of attention with flashing light signals alternating on "stop", "go see", and arrange the two arms to move up and down, with title lettered on one and cast on the other.

Another eye-catching lobby display could be created by mounting stills on a large cutout clock, with copy: "Whistle Stop" is thrill-a-minute entertainment.

One sequence in the picture shows a square dance. Unusual interest can be built around this to assure individual attention and newspaper coverage. Contact one of your local organizations and suggest that their regular Saturday night dance be a square dance inspired by the film. You might offer a prize to the best couple and, of course, guest tickets to see the picture for runners-up.

For your merchant co-ops, contact your book stores for a display of dramatic stills and be sure to include picture and theatre credits. There are many excellent stills available for fine tieups with women's specialty shops and department stores.

Children Program Started In Connecticut Town

In Connecticut last week for the first time, special Saturday morning motion pictures were started at the Central theatre, West Hartford, by manager Hugh Campbell. The programs are under the sponsorship of the audio-visual education committee of the local Parent-Teacher Council.

The show each Saturday will be especially selected for children audiences. The opening attraction was "The Cowboy and the Senorita," with Roy Rogers. Short subjects round out the morning program which starts at 10. Children are chaperoned by members of the parent-teacher group with West Hartford police on duty.

Samartano Holds Talent Contest

As a stunt to get in a little extra money on an off night, Joeseph Samartano at Loew's State theatre in Providence held a musical talent contest recently. Fifty dollars in prizes were awarded, together with a week's engagement at the theatre for winners. An effective herald with art work was distributed to encourage participation.

Barnes Inaugurates Radio Quiz

Publicity manager Jim Barnes of the Warner theatre in Memphis, Tenn., has started a "Who Is Your Favorite Warner Star" campaign on his daily radio program. Listeners are invited to write to the theatre naming their favorite stars and in turn they receive an 8 x 10 photo of the player.

Lands Co-op Ad

In advance of his date on "Getting Gertie's Garter" at Loew's theatre, in Rochester, N. Y., Lester Pollock promoted the E. D. Edward's store for a cooperative coiffure ad which included plugs for the picture. In addition, Howard Hosmer of the *Times-Union* devoted his column to Mark Swan, playright, which was tied directly to the picture.

Managers Enlist Aid of Horsemen For "Antonio"

The highlight of the campaign conducted by city manager Harry Schreiber, Palace theatre in Cleveland for the opening of "San Antonio," was interesting the Metropolitan Horse Association, consisting of 700 members, to actively support the picture. Eugenia Ellis, vice-president of the group, sent each member a letter suggesting attendance at the opening. Some members even appeared in riding habits and western costumes. There was informal judging of best costumes.

Twenty riding academies in the Cleveland area were contacted for active support. In some cases, riders attended the premiere by arriving on horseback. Stories were planted in sports' columns arousing interest in the preference for the English or western style of riding.

Sets Hitching Post Device

Manager Jay Wooten of the Fox theatre, Hutchinson, Kan., for the opening of the picture, there, installed a large hitching post in front of the theatre and granted free admission to all persons arriving on horseback. A number of cowboys and cowgirls took advantage of the offer.

A quarter-page illustrated newspaper feature story dealing with stunt men who participated in the production of "San Antonio," featured the campaign of A. J. McDonough, who is substituting for manager George Cavanaugh of the Paramount theatre, Peekskill, N. Y., while the latter is on vacation in Mexico.



M. D. Cohn, manager of the Newman, Kansas City, supplies free membership cards and autographed photos of Errol Flynn to former residents of San Antonio, to identify them as members of "Deep in the Heart of San Antonio in Kansas City Association".

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JAMES G. BELL
Penn, New Castle, Pa.

MEL BLIEDEN
Voge, East Chicago, Ind.

JOSEPH S. BOYLE
Poli Broadway, Norwich, Conn.

JACK N. BROWELL
Kaywood, Mt. Rainier, Md.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

WARREN D. BUTLER
Lyric, Salt Lake City, Utah

LOU COHEN
Poli, Hartford, Conn.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, L. I.

J. L. FOXE
Columbia, Washington, D. C.

LEN FREID
Paramount, Waterloo, Iowa

ARNOLD GATES
Stillman, Cleveland, Ohio

HOLT GEWINNER, JR.
Grand, Macon, Ga.

ALICE GORHAM
United Detroit, Detroit, Mich.

LARRY GRABURN
Odeon, Toronto, Canada

FRED GREENWAY
Palace, Hartford, Conn.

HANK HAROLD
Palace, Cleveland, Ohio

BILL HARWELL
Lyric, Portsmouth, Ohio

SID HOLLAND
Palace, Akron, Ohio

NORMAN E. KASSEL
Woods, Chicago, Ill.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Park, Cleveland, Ohio

BILL McCLAIN
Virginia, Carrollton, Ohio

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Imperial, Augusta, Ga.

T. A. MacDOUGALD
Ritz, Talladega, Ala.

AURIEL MACFIE
Music Hall, Los Angeles, Cal.

CONRAD MANDROSS
St. Mary's, Springfield, Ohio

JACK MATLACK
Broadway, Portland, Ore.

H. S. MORTIN
State, Syracuse, N. Y.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

LES POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
105th Street, Cleveland, Ohio

GEORGE T. RAMSDELL
Strand, Delaware, Ohio

PATRICK REED
Odeon, Portsmouth, England

H. W. REISINGER
Loew's, Dayton, Ohio

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

LEON SERIN
Linden, St. Albans, L. I.

WILLIS E. SHAFFER
Orpheum, Atchison, Kan.

CHARLES E. SHUTT
Telenews, San Francisco, Cal.

SOL SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

IONA TILLMAN
Rialto, Macon, Ga.

ARTHUR TURNER
Parsons, Parsons, Kan.

ERNIE WARREN
Elgin, Ottawa, Canada

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

"Mama Loves Papa" Contest Doubles Theatre Take

A "Mama Loves Papa" contest engineered by Iona Tillman, manager of the Rialto theatre, Macon, Ga., more than doubled the theatre's business for the playdate of that picture. Designed for couples whose marriages date back many years, the contest was carried through with the cooperation of the Macon *Telegraph and News.*

The newspaper gave extensive coverage to the contest. Many contestants entered their names with resultant publicity for the picture. A special dinner was tendered to the winning couple.

Man-On-Street Queries on "Why I Like Horror Shows"

To help sell his double date on "Frankenstein" and "Son of Frankenstein" at the Poli-Bijou theatre in New Haven, Bill Brown received gratis radio tieups. For the Man-on-the-Street stunt on a main corner, Bill awarded passes for the best answers to "Why I Like Horror Shows."

Station WNHC used jockey records and chatter in between with letters requested here on "Why I Like Horror Shows." Guest tickets were awarded in this connection too. A special herald was also distributed reading: "If you are timid, don't read this." This was followed by "scare" copy tied to the pictures.

Newspaper Editorials Boost Mortin's "Expendable" Date

Editorials in both the *Post Standard* and *Herald Journal* contributed greatly to manager H. S. Mortin's campaign on "They Were Expendable" at Loew's State theatre, Syracuse, N. Y. The editorials praised the picture highly and credited Loew's.

The newspapers cooperated further by running full color pages on Sunday and a two-column art break in the *Herald-American* ran during the week ahead, all of which was in addition to regular stories, readers and reviews appearing each week.

Radio Highlights "Bells" Opening

Helen Wabbe, publicist at the RKO Golden Gate in San Francisco, for the date on "Bells of St. Mary's" concentrated the bulk of their advertising appropriations in newspaper ads and radio starting underlines a week ahead.

Stations KPO and KQW cooperated in addition to using announcements and "Bells of St. Mary" Crosby recordings as introduction and background. In cooperation with the local Decca distributor, Crosby "St. Mary's" records were serviced to 2,500 juke boxes with plugs for the picture.

Newspaper breaks were generous and included six picture layouts in the *San Francisco News* in advance of the opening; a full page picture of Ingrid Bergman in the *Sunday Examiner* in addition to the color picture used of her in Louella Parsons interview which broke in the *Sunday Examiner.* Editorials were also written by the *Catholic Monitor,* which was lavish in its praises.

Music departments of various stores about town were provided with cards reading: "Ask to hear Bing Crosby's latest records of the songs from his co-starring film 'Bells of St. Mary's' with Ingrid Bergman at the Golden Gate theatre." A special stage set was arranged, with Dave Appolon's boy and girl singers at the mike singing "White Christmas" followed by "Bells of St. Mary's."

Key Holiday Program to "Enchanted Forest"

Charles Carroll, Nick Sonday and Kreuger Dillinden, managers respectively of Fox Midwest first-runs Esquire, Uptown and Fairway, Kansas City, Mo., devised a holiday program keyed to "The Enchanted Forest." In view of the appeal inherent in the picture the managers had a composite prepared of cartoons, from various sources, announced as "Cartoons on Parade."

Another added feature was "Star in the Night," keyed to the holiday. The specially devised program was advertised with more than usual newspaper space. The advertising suggested that parents bring the children, which substantial numbers did.

The engagement at these three theatres was helped by the unusual incident of appearance of animal characters from "The Enchanted Forest" in the advance notice, front page of the amusement section of the *Kansas City Star,* as decoration for the photograph of Brenda Joyce, a "local girl," the *Star* pointed out, starred in the picture.



SHOWMEN PERSONALS

In New Posts: Frank Bickerstaff, Paramount, Atlanta. Other changes in the Georgia Theatre Company managerial set up: Thomas E. Royal, Rhodes; Ted Munson, Capital; Sam George, Roxy; all in Atlanta.

Frank Hanson, Loew's, Akron, Ohio. Paul Gingrich, State, Toledo, Ohio. Jim Landino, Commodore Hull, Derby, Conn. Fred Boas, Grand, Camden, N. J. Boyd Fry, Loew's Grand, Atlanta. Edward Bergin, Ritz, Wilmington, Del. Hubert Maury, State, Allentown, Pa.

Edgar Wolf, Egyptian, Philadelphia. Lester W. Markoski, Astor, East Hartford, Conn. Sam Pearlman, Triboro, Astoria, L. I. Robert Salter, Riviera, Detroit. Dick Kirsh, Queen, Wilmington, Del. Alton Frey, relief manager, Colonial, Rialto and State, Camden, N. J.

Assistant Managers: Changes in Philadelphia: William Hornung, from the Egyptian to the Commodore; John Purtell, from the army to the Stanley; Moe Wexler, from the Stanley to the Mastbaum; Jack Keefer, from the Boyd to the Stanton.

John McCloskey, State, Scranton, Pa. Robert Williams, Paramount, Syracuse, N. Y. Harry Brown, Cinema, Miami Beach, Fla. Bill Kays, Capitol, Scranton. John Shelly, Eckel, Syracuse. Earl Eratsch, Paramount, Miami.

Returned Servicemen: Alvin Hendricks, Chief, Colorado Springs, Colo. Russell W. Grant, assistant manager, Loew's Poli Palace, Hartford, Conn. Ron Hall, Aztec, Van Alstyne, Texas. David Yates, 25th Street Theatre, Waco, Texas.

Paul Peterson, Broadmoor, Bloomfield, N. J. Bob Boehn, Shakespeare, Chicago. Larry Waters, Criterion, Durham, N. C. Travis Arnold, assistant to city manager, Robb and Rowley circuit, Corpus Christi, Texas. Curtis Davidson, assistant manager, Shaw, Quincy, Fla.

Birthday Greetings: T. H. Whittemore, Harry Black, Mrs. Avece T. Waldron, James O. Childers, Eddie Forester, Edgar B. Hands, W. Horace Reese, Roy L. Patterson, Ted Smith, Theron R. Conklin, I. A. Stein.

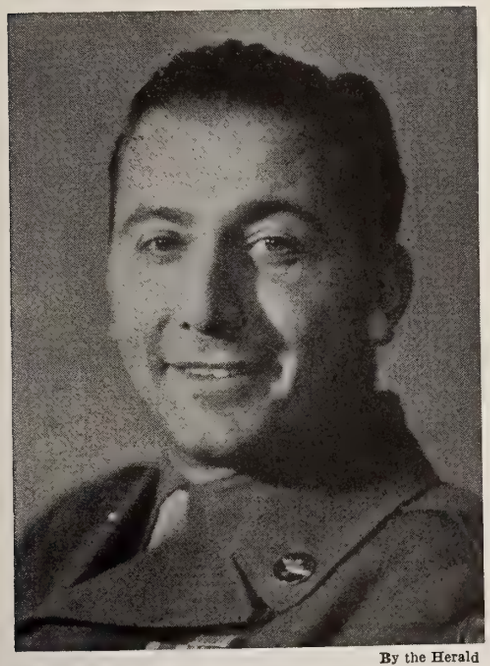
Earle M. Tate, John A. Ryan, Jr., Johnny J. Jones, V. M. Cummings, Milton L. Carr, Charles C. Hagedorn, Lynn Smith, Edward I. Selette, Jack Litto, Bernard Buchanan, Joseph Rosenfield, J. Warren Sever.

Archie Connolly, Warren A. Slee, Melvin L. Blackledge, Charles E. August, Raymond E. Salisbury, Samuel Shafer, Frank B. Sitton, Gene Lutes, I. W. Wyte, Ralph C, Fretz, W. C. Lewellen, Ray Williams, Wilbur Neustein.

Providence Showman Started Career as Theatre Usher

Joseph Robert Weisser, house manager and publicity director of the Metropolitan theatre, Providence, R. I., was born in Boston and started in showbusiness as an usher at the Park theatre there. Later he joined the M & P Theatres there as relief manager in suburban theatres and was thence transferred to the Olympia theatre, then to Main and back again to Boston.

Weisser then joined the Ralph E. Snider Circuit in Boston and was transferred for promotion to the Met in Providence.



By the Herald

Cpl. Harold Heller, former manager of the RKO Dyker in Brooklyn, a recent visitor to the Round Table, resumes his post after service abroad with the famous 20th Bomber Squadron.

O'Neil Leaves Holyoke Post

Larry O'Neil, manager of the Suffolk theatre, Holyoke, Mass., for the last two and one-half years, has left the theatre with the return of Paul Kessler, who was recently discharged from the Army. O'Neil's plans for the future are indefinite. Kessler was manager of the Suffolk for six years prior to his entering the service.

Sunshine to Winter Garden

Morty Sunshine, recently released from the Army after four and a half years of active service, has taken over publicity and exploitation chores at the Winter Garden theatre in New York. Sunshine was formerly with Loew's publicity office in the city.

Swift Named District Manager

Lamar Swift, city manager in Macon, Ga., for the Georgia Theatre Company since June, 1943, has been named Macon district manager. Swift was the winner for Georgia in the Victory Loan Round-Trip-to-London contest.

Macdougald Starts Kiddie Show

What appears to be a good business builder was started by T. A. Macdougald, city manager for Martin Theatres in Talladega, Ala. It consists of a Kiddie Morning Matinee, a half hour program from the stage of the Ritz theatre on Saturday mornings, which is broadcast over WHTB.

Arranges "Rhapsody" Display

For his campaign on "Rhapsody in Blue," at the Majestic theatre, La Salle, Ill., Jack Alger, publicity manager, secured a window in Bannon's Music Shop on the main street in La Salle. Alger had charge of putting in the display and arranging the window to suit himself.

Stars In Person Help Publicity For "Abilene"

The opening of "Abilene Town" at the Midland theatre, Kansas City, Mo., was highlighted by the personal appearance of Ann Dvorak, Randolph Scott and Rhonda Fleming, who appear in the film production.

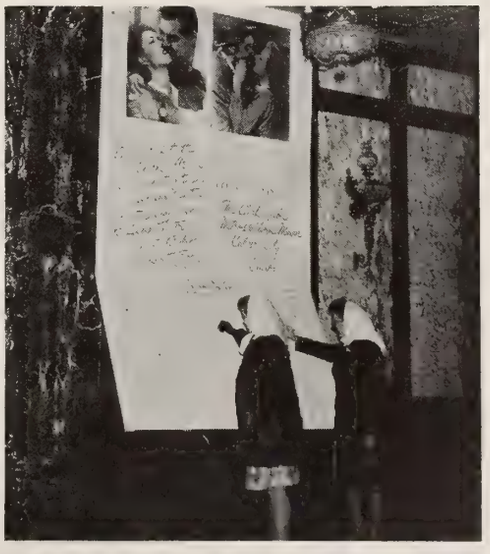
Manager Russ Bovim of the Midland arranged a successful tie-in with the Infantile Paralysis Fund, which launched advance publicity for the picture. The stars appeared at the Kansas City Auditorium to help swell contributions for the Fund. Miss Dvorak, Miss Fleming and Scott appeared at the Delano School, an institution which aids infantile victims, netting news stories in the dailies.

Feature stories and art breaks hit the *Kansas City Star* for a week prior to opening. Ads were carried five days in advance with lineage being increased to maximum on opening day. Mayor Gage of Kansas City tendered a tea in honor of the visiting Hollywood guests which was attended by civic officials and merchants. The tea was given on opening day of the picture at the Muleback Hotel, getting additional publicity.

Lands Newspaper Co-ops

Cooperative ads sponsored by Hartzfeldt's Department store appeared in the *Star* featuring the "Rhonda Fleming Hair-do." Nine windows plugged the picture with displays in Hick's, Hartzfeldt's, Jones' Department Store and others.

Seventeen broadcasts on six local stations resulted in a wealth of publicity for the picture. Posters decorated every lamppost in the center of the city with a total of 500 being used for the engagement. City authorities granted special permission for the use of the posters.



Les Pollock, Loew's, Rochester, invites patrons to sign a giant lobby welcome-back postcard for mailing to Clark Gable as advance publicity on "Adventure".

American Films Still Dominate Portugal Field

by JOÃO DE MORAES PALMEIRO
in Lisbon

American pictures still dominate the Portuguese market. During 1945 about 64 per cent of the foreign programs shown in Portugal were Hollywood product. The total number of foreign programs was 220, U. S. films accounting for 141.

American box office winners here for 1945 were: Warners' "Casablanca," which ran 10 weeks; Warners' "Edge of Darkness," eight weeks; Warners' "Sergeant York," five weeks; Twentieth Century-Fox's "Song of Bernadette," four weeks; MGM's "Madame Curie," four weeks; Universal's "Phantom of the Opera," four weeks.

The only film which outran "Casablanca" was a Portuguese production, "Um homem às direitas," which ran for 16 weeks.

During 1945 Warner Brothers released 29 films; MGM, 26; RKO, 18; 20th-Fox, 17; United Artists, 17; Columbia, 17; Universal, 13; Paramount, nine, and Republic, three.

January American releases are "I'll Be Seeing You," "To Have and Have Not," "Blood on the Sun," "A Night of Adventure" and "My Pal Wolf."

▽

German pictures are still being shown at Lisbon's Ginasio theatre. The American Embassy again has informed distributors that if they distribute German pictures they may not distribute Allied pictures.

▽

Doper Filme, representing Universal in Lisbon, has announced the following product ready for release: "The Climax," "Phantom Lady," "Naughty Nineties," "San Diego, I Love You," "Ladies Courageous," "The House of Frankenstein," "Top Man," "The Pearl of Death," "Christmas Holiday," "The Impostor," "Here Come the Co-eds," "Fired Wife," "Bowery to Broadway," "The Mummy's Ghost," "The Reckless Age," "The Suspect" and "Moonlight and Cactus."

Milwaukee in Disagreement Over Gangster Films

The Mayor's advisory council of Milwaukee asked for the resignation of the Motion Picture Commission censors recently following a discussion of gangster films. Captain Hubert E. Dax, director of police crime prevention work, has been appointed police representative to the commission and he, with 22 aides, will review films.

Alexander Has Best Year

Alexander Film Company, Colorado Springs, has announced that sales in 1945 topped all previous years in the more than 25 years it has been in the screen advertising field. Sales exceeded $4,500,000, representing an increase of 33 per cent over the previous year.

Chicago Operator Election Watched Closely by Trade

The trade is keenly interested in the forthcoming election of the Chicago Motion Picture Operators Union, Local 110, which will be held February 21. Ora D. Bebb, secretary-treasurer, who has charged that James Gorman, president, and Eugene Atkinson, business manager, and other officers have conspired to control and dominate the union by use of intimidation and physical violence, is running for reelection, as is Mr. Atkinson and Mr. Gorman. Mr. Bebb's opponent is Clarence Jalas, assistant to Mr. Atkinson.

N. Y. Operators Ask Wage Rise

Interim wage increases for more than 750 projectionists employed in about 200 New York independent theatres are sought by the IATSE New York projectionists local, 306.

Although the local's present 10-year contracts do not expire until next year, plans have been made for discussions with representatives of independent circuits and theatres in the New York area to obtain the sought-for raises.

Wage scales for Local 306 projectionists independent houses are lower than those employed by the RKO, Loew and Skouras circuits. Operators in these circuits recently received a 15 per cent wage increase retroactive to September, 1945.

The local suggested that any increases which the projectionists might receive, and it does not anticipate trouble in obtaining the increases, would be taken into account when the union sets its new demands when the current contract expires.

Call Off Strike Threatened At London's Denham Studio

The strike which was threatening last week at London's Denham studios was called off last weekend when four high-salaried clerks agreed to join the National Association of Theatrical and Kine Employees for six months, during which time it will be decided by arbitration whether they are eligible for membership. Previously, the NATKE membership had threatened to walk out of the studio if the clerks did not join the union.

Cashiers and RKO Theatres Agree on New Contract

RKO theatres and IATSE Motion Picture Theatre Cashiers Union, Local No. B-52, covering approximately 100 cashiers and secretary-cashiers in 40 RKO theatres in New York City, have agreed on a contract for increases retroactive to September 1, 1945.

Paramount Votes Dividend

The board of directors of Paramount Pictures has announced the payment of the regular quarterly dividend of 50 cents per share, payable March 29, 1946, to stockholders of record on March 8, 1946.

See Egypt Good 16mm Market For America

by BASIL CARAMALLEES
in Alexandria

American manufacturers have neglected and overlooked the large market for 16mm equipment in Egypt.

It is true that before the war Egypt was not interested in importing such equipment. But today conditions have changed. One reason is that the country is now familiar with the scope and the potentialities of 16mm because it has seen what the American military organizations accomplished with their equipment. Further, we have seen the rapid expansion of the 16mm industry in America and believe that its entertainment and educational values are now recognized here.

At present only one or two civilian institutions possess 16mm sound projectors, while in all Egypt there is actually not even one 16mm sound recording apparatus.

Thousands of schools, clubs and other institutions are in the market now for 16mm projectors and cameras and for 16mm film.

Lewis, Loew and Einfeld Expand Product Plans

Having joined forces to produce Eric Maria Remarque's "Arch of Triumph," David Lewis, David Loew and Charles Einfeld have enlarged their scope. Mr. Lewis now plans to produce four pictures during the next two years with Mr. Einfeld and Mr. Loew handling the financing and other business matters. No production outlet has been set. Mr. Loew currently is producing two films with Albert Lewin for United Artists release. Mr. Lewis plans to place "Arch of Triumph" in production at the end of the summer, but will film another property before that date.

Paulson and Day Join Paramount International

Hugh A. Day, released from the army with the rank of major, and Major Lawrence C. Paulson, now on terminal leave, have joined Paramount International, and will serve under J. E. Perkins, the company's division manager for the Far Eastern, Australian, New Zealand and South African territory. Major Paulson has been named general manager for India, while Mr. Day has left New York for Cincinnati, where he will study exchange operations in preparation for an overseas assignment.

Warners Sets 2 for March

Warner Bros. has set March 30 as the national release date for "Saratoga Trunk" and March 9 for "Cinderella Jones." Warners also will release two films in February, both "Three Strangers" and "Burma Victory" scheduled for general distribution February 16.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE HARVEY GIRLS (MGM)

First Report:

Total Gross Tabulated	$546,000
Comparative Average Gross	384,700
Over-all Performance	141.8%

CHICAGO—United Artists, 1st week 143.9%
CHICAGO—United Artists, 2nd week 140.0%
CINCINNATI—RKO Capitol, 1st week . . . 181.8%
CINCINNATI—RKO Capitol, 2nd week . . . 118.2%
LOS ANGELES—Egyptian, 1st week 152.0%
LOS ANGELES—Egyptian, 2nd week 135.1%
LOS ANGELES—Los Angeles, 1st week . . . 149.2%
LOS ANGELES—Los Angeles, 2nd week . . 130.6%
LOS ANGELES—Ritz, 1st week 144.5%
LOS ANGELES—Ritz, 2nd week 132.8%
NEW YORK—Capitol, 1st week 144.7%
(SA) Glenn Miller's Orchestra
NEW YORK—Capitol, 2nd week 136.8%
(SA) Glenn Miller's Orchestra
PHILADELPHIA—Stanley 172.7%
WASHINGTON—Capitol 128.2%
(SA) Vaudeville

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SHE WOULDN'T SAY YES (Col.)

Final Report:

Total Gross Tabulated	$659,100
Comparative Average Gross	650,700
Over-all Performance	101.2%

BALTIMORE—Hippodrome 98.3%
BOSTON—Orpheum 90.1%
(DB) My Name Is Julia Ross (Col.)
BOSTON—State 109.7%
(DB) My Name Is Julia Ross (Col.)
BUFFALO—Lafayette, 1st week 126.9%
BUFFALO—Lafayette, 2nd week 82.4%
(DB) You Can't Do Without Love (Col.)
CHICAGO—Chicago, 1st week 119.7%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 105.6%
(SA) Vaudeville
CHICAGO—Chicago, 3rd week 98.5%
(SA) Vaudeville
CINCINNATI—RKO Palace 121.4%
CINCINNATI—RKO Shubert, MO 1st week . 141.3%
CLEVELAND—Warner's Hippodrome 114.0%
CLEVELAND—Warner's Lake, MO 1st week 117.6%
DENVER—Denver 123.5%
(DB) Voice of the Whistler (Col.)
DENVER—Esquire 127.4%
(DB) Voice of the Whistler (Col.)
DENVER—Webber 123.8%
(DB) Voice of the Whistler (Col.)
DENVER—Aladdin, MO 1st week 74.6%
(DB) Voice of the Whistler (Col.)
DENVER—Rialto, MO 2nd week 82.0%
(DB) Voice of the Whistler (Col.)
KANSAS CITY—Esquire 97.9%
(DB) My Name Is Julia Ross (Col.)
LOS ANGELES—Hillstreet, 1st week 91.6%
(DB) My Name Is Julia Ross (Col.)
LOS ANGELES—Hillstreet, 2nd week . . . 73.2%
(DB) My Name Is Julia Ross (Col.)
LOS ANGELES—Pantages, 1st week 101.1%
(DB) My Name Is Julia Ross (Col.)
LOS ANGELES—Pantages, 2nd week 84.2%
(DB) My Name Is Julia Ross (Col.)
MILWAUKEE—Palace 108.3%
MINNEAPOLIS—State, 1st week 130.8%
MINNEAPOLIS—State, 2nd week 93.4%
MINNEAPOLIS—Lyric, MO 1st week . . . 88.0%
NEW YORK—Criterion, 1st week 120.0%
NEW YORK—Criterion, 2nd week 90.0%
OMAHA—RKO Brandeis 82.4%
(DB) A Boy, a Girl, and a Dog (Film Classics)
PHILADELPHIA—Mastbaum, 1st week . . 117.8%
PHILADELPHIA—Mastbaum, 2nd week . . 78.2%
PHILADELPHIA—Keith's, MO 1st week . . 151.7%
PITTSBURGH—Harris 78.2%
SAN FRANCISCO—Orpheum, 1st week . . . 63.9%
(DB) My Name Is Julia Ross (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . . 104.6%
(DB) My Name Is Julia Ross (Col.)
SAN FRANCISCO—Orpheum, 3rd week . . . 81.3%
(DB) My Name Is Julia Ross (Col.)
ST. LOUIS—Ambassador 79.2%
(DB) Escape In The Fog (Univ.)

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WHAT NEXT, CORPORAL HARGROVE? (MGM)

Final Report:

Total Gross Tabulated	$547,100
Comparative Average Gross	561,500
Over-all Performance	97.4%

BALTIMORE—Century 106.4%
BOSTON—Orpheum 94.1%
(DB) Meet Me On Broadway (Col.)
BOSTON—State 112.8%
(DB) Meet Me On Broadway (Col.)
BUFFALO—Buffalo 79.6%
(DB) The Spider (20th-Fox)
CHICAGO—United Artists, 1st week 105.0%
CHICAGO—United Artists, 2nd week 73.9%
CINCINNATI—RKO Albee 93.5%
CINCINNATI—RKO Grand, MO 1st week . . 82.2%
CLEVELAND—Loew's State, 1st week . . . 104.7%
CLEVELAND—Loew's State, 2nd week . . . 66.6%
CLEVELAND—Loew's Stillman, MO 1st week 94.3%
INDIANAPOLIS—Loew's 102.2%
(DB) The Voice of the Whistler (Col.)
KANSAS CITY—Midland 102.4%
(DB) A Close Call for Boston Blackie (Col.)
LOS ANGELES—Egyptian, 1st week 138.5%
LOS ANGELES—Egyptian, 2nd week 84.4%
LOS ANGELES—Los Angeles, 1st week . . . 111.9%
LOS ANGELES—Los Angeles, 2nd week . . 93.2%
LOS ANGELES—Ritz, 1st week 125.0%
LOS ANGELES—Ritz, 2nd week 85.9%
MILWAUKEE—Wisconsin 72.4%
NEW YORK—Criterion, 1st week 120.0%
NEW YORK—Criterion, 2nd week 100.0%
OMAHA—Paramount 94.2%
(DB) Captain Tugboat Annie (Rep.)
OMAHA—Omaha, MO 2nd week 116.3%
(DB) Captain Tugboat Annie (Rep.)
PHILADELPHIA—Stanley, 1st week 105.8%
PHILADELPHIA—Stanley, 2nd week 74.0%
PITTSBURGH—Stanley 93.5%
PITTSBURGH—Warner, MO 1st week . . . 95.5%
PITTSBURGH—Ritz, MO 2nd week 85.3%
PROVIDENCE—State 161.8%
(DB) Girl of the Limberlost (Col.)
TORONTO—Loew's, 1st week 104.9%
(DB) The Hidden Eye (MGM)
TORONTO—Loew's, 2nd week 80.1%
(DB) The Hidden Eys (MGM)
SAN FRANCISCO—Paramount 111.8%
WASHINGTON—Palace 82.4%

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VACATION FROM MARRIAGE (MGM)

First Report:

Total Gross Tabulated	$100,000
Comparative Average Gross	103,700
Over-all Performance	96.4%

CHICAGO—Apollo, 1st week 92.8%
CHICAGO—Apollo, 2nd week 64.3%
CLEVELAND—Loew's Stillman 89.6%
LOS ANGELES—Carthay Circle, 1st week . . 156.6%
LOS ANGELES—Carthay Circle, 2nd week . 133.7%
PHILADELPHIA—Aldine, 1st week 123.9%
PHILADELPHIA—Aldine, 2nd week 76.9%
ST. LOUIS—Loew's State 71.0%
(DB) She Went To The Races (MGM)
ST. LOUIS—Loew's Orpheum, MO 1st week . 117.6%
(DB) She Went To The Races (MGM)

SEC Reports on Stock Dividend By Columbia

Washington Bureau

The largest volume of film securities reported in many months is shown in the December summary of the Securities and Exchange Commission.

The greater part of the stock was involved in the stock dividend declared by Columbia Pictures, details of which, together with other transactions of officers and directors, were as follows:

Harry Cohn received 48,500 shares of common stock, purchased 100 shares and disposed of 200 shares by gift, his holdings at the close of the year being 145,425 shares.

Jack Cohn received 16,148 shares and disposed of 150 shares by gift, leaving him with 48,294 shares at the end of the month, while his several trust accounts participated as follows: Ralph Cohn Trust, 2,525 shares, holding a total of 7,575 shares; Joseph Cohn Trust, 2,134 shares, holding 6,403 shares; Jeannette Cohn Trust, 602 shares, holding 1,807 shares, and the Robert Cohn Trust, 3,473 shares, holding 10,420 shares.

Joseph A. McConville received 51 shares, holding 154 shares at the close of the year; Abraham Montague received 2,994 shares, holding 8,983 shares; Abraham Schneider received 808 shares and disposed of 112 shares by gift, holding 2,212 shares, and received 4,039 common warrants, holding 12,116; Donald B. Stralem received 307 shares, holding 922 shares.

Also in Columbia Pictures, Charles Schwartz sold 143 shares of common stock held through a partnership, and nine shares of convertible preferred stock held direct, wiping out both portfolios.

The largest block of stock involved in a trade on the market was 45,000 shares of Loew's, Inc., common stock, purchased by Nicholas M. Schenck, giving him a total of 50,739 shares at the close of the year. In the same company, William F. Rodgers purchased 100 shares of common stock, constituting his entire interest in that class.

Announce Winners in Film Classics Drive

John L. Franconi and W. I. Cammer of Dallas topped all 27 branches in the 13-week playdate drive conducted by Film Classics, Inc. Jack Kloepper, Portland, and Robert P. Abelson, Los Angeles, placed second and third, respectively. As a result of the drive, Film Classics now services 9,215 accounts throughout the country, the company has announced.

"Scarlet" Opens in New York

Following removal of the ban against its showing in New York, "Scarlet Street" opened at New York's Criterion last Thursday. The film is Diana Production's first release through Universal.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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RE-OPEN THAT CLOSED HOUSE—THEATRES rate GI loan—complete Booth outfits; Projectors, Lamphouses, Lens, new Soundheads, Motors, new Amplifier, new Speakers, new Soundscreen. Guaranteed one year—Powers, $1,050; Simplex, $1,500; investigate! S. O. S. CINEMA SUPPLY CORP., New York 18.

MANLEY POP CORN MACHINE. LAST MODEL made. Used only six months. ART'S RECREATION, Oak Harbor, Ohio.

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MAURER 16MM. RECORDING SYSTEM, $4,000 value, $2,250; Akeley 35mm. newsreel Camera, Gyrotripod, Lenses, Magazines, $995; three speed Eyemo, Cooke Lens, $275. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

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30A RECTIFIERS, $57.60; CANVAS CARPET, $1.25 sq. yrd.; instantaneous sound Changeovers, $29.95; 30W theatre amplifiers, $125; CO2 Extinguishers, $12.50; double Telephone Outfit, $15; 1KW Arc Lamps, $350; box office bowl 1000W Heaters, $5.95; coated Lenses, $45; Flextone plastic coated washable Soundscreens, 37½c sq. ft; Crystal Beaded, 44½c. Winter Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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TWO DOWNTOWN THEATRES IN LARGE northwest city. Owner says gross $6,000 per month. Can be bought together or separately for $15,000 and $17,500 each. ALLEN BURT, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

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SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Schoenstadt, 55, Dies in Chicago

Henry Schoenstadt, 55, pioneer Chicago theatreman, in ill health for a year, died in that city Sunday, February 10. The Schoenstadt circuit, which includes 18 theatres, was started by his father, Herman, and a brother, Arthur. A theatre operator for 35 years, Mr. Schoenstadt was appointed Park District Commissioner by Mayor Edward Kelly in 1942, and was state chairman of the second War Bond campaign. Surviving are his widow, his brother Arthur, president of the circuit, and two sisters.

Charles Weigel

Charles Weigel, 67, veteran exhibitor in Cincinnati, died at his home there February 4, following a long illness. Mr. Weigel entered the industry in 1918 when he took over the Alhambra theatre. He is survived by his widow, a son, Charles Weigel, Jr., salesman for MGM in Cincinnati, and one daughter.

Warren Bisdorf

Warren Bisdorf, 43, projectionist at the Northio Paramount, in Hamilton, Ohio, from the time the house opened in 1930, died at his home February 6 from a heart condition. His widow, three sons and two daughters survive.

Fred Bartow

Funeral services were held February 7 in Chicago for Fred Bartow, 49, publicist for Paramount Pictures. He had formerly been connected with the MGM's Chicago exchange. He is survived by his widow and a son.

20th-Fox Executives at Baltimore Opening

A group of 20th Century-Fox executives, headed by Tom Connors, vice-president in charge of distribution, attended the opening of the New theatre in Baltimore, Md., Tuesday night. Besides Mr. Connors, the group included A. W. Smith, Jr., eastern sales manager; his executive assistant, Clarence Hill; Jules Field, publicity manager; Roger Ferri, editor of the company house organ *Dynamo,* and Earl Wingart of the publicity and exploitation department. Morris A. Mechanic, managing director of the theatre, was host at the occasion.

Lipton and Serkowich Honored at Luncheon

David A. Lipton and Benjamin H. Serkowich, respectively retiring and incoming directors of advertising, publicity and exploitation for Columbia, were honored last week at a luncheon at the Hotel Astor, New York, attended by more than 85 department members. Mr. Lipton was presented two pieces of luggage, a gift from the members of the department he has headed for the past five years.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Live Wires

***Monogram*—**

Bowery Boys *nee* Dead End Kids

The news of importance to the trade is not that the aggregation of toughies originally known as the Dead End Kids are to be seen here for the first time as the Bowery Boys, but that this new series of Monogram films built around them is off to a start that considerably betters their average of the past several years. With Leo Gorcey carrying the ball, and with a new staff calling inspired signals from the bench, "Live Wires" is a bright, brisk and stimulating film to put alongside any weightier, talkier top feature on the market.

This series is co-produced by Lindsley Parsons and Jan Grippo, and this first film is directed by Phil Karlson from a script by Tim Ryan and Josef Mischel based on a story by Jeb Schary. The story is better than most that have been used for these players, and the dialogue and direction are far superior to past provisions. There is comedy of situation, of characterization, and predominantly of utterance, combining to produce a highly diverting whole.

At bottom it's a story about a bad boy who makes good, but it's done in the rough-hewn manner of doing which is typical of Gorcey, Huntz Hall, Bobby Jordan and their associates. With the boys aiding the District Attorney in the finale, it would be hard for the most upliftingest set of screen uplifters to charge that the picture incites to crime.

Mike Mazurki, the big, bad man of "Murder, My Sweet" and other films, comes into this picture near the close and steals the show, uproariously, from there on.

Previewed at the Campus theatre, Hollywood, where it kept the audience audibly amused. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 65 min. PCA No. 11124. General audience classification.
Slip Mahoney .....Leo Gorcey
Huntz Hall, Bobby Jordan, Billy Benedict, William Frambes, Pamela Blake, Mike Mazurki, Claudia Drake, John Eldredge, Robert E. Keane, Patti Brill, Nancy Brinckman, Bill Christy, Earle Hodgins

Out of the Depths

***Columbia*—Melodrama**

A submarine with assorted crew plus a bad luck torpedo is under secret orders to proceed to Korea in the Japan Sea. After they pick up an intelligence officer and circumvent an assortment of dangers, they learn that Japan has been defeated and that their prize passenger carries information which will prevent the bombing of the ship *Missouri* and the destruction of the surrender party.

While attempting to reach their destination the submarine is attacked by a suicide carrier and the plot rises to a crescendo.

In desperation the captain orders the submarine to ram the carrier and only four of the crew survive and are later given awards as heroes at the White House. Ross Hunter and Jim Bannon have the leading roles.

Produced by Wallace McDonald and directed by D. Ross Lederman, the film is a good entry of its kind with plenty of exploitation angles.

Previewed at the E. M. Loew theatre, Hartford, where a Tuesday night audience apparently enjoyed it very much. Reviewer's Rating: Good.—A. W.

Release date, December 27, 1945. Running time, 61 min. PCA No. 11328. General audience classification.
Clayton Shepherd .....Ross Hunter
Capt. Faversham .....Jim Bannon
Buck Clayton .....Ken Curtis
Robert Scott, Loren Tindall, George Offerman, Junior and Frank Sully, William Sewell, John Tyrell.

Riverboat Rythm

***RKO Radio*—Mississippi Monkeyshines**

Those who like slapstick, swing music and Leon Errol will find all three in large measure in Nat Holt's latest production. Frankie Carle is the featured swing maestro, a talented young man who plays the piano almost as well with his hands behind his back as he does in the orthodox manner.

For good measure, the picture has the comedy team of Carter and Moreland, whose nonsensical routines are good for a number of laughs. Walter Catlett lends distinction to a brief role. Direction by Leslie Goodwins keeps the cast in motion, although some of their antics don't make much sense.

According to Charles Roberts' screenplay, based on a story by Robert Faber, Errol is the captain of a showboat which is literally, as well as figuratively, on the rocks. In trying to raise money to keep the showboat going, he becomes involved with a varied assortment of characters, including a Kentucky colonel, a hard-boiled hotel manager, and a feuding family with murder on its mind. After considerable confusion and a climactic chase aboard the riverboat, matters are straightened out, and Errol gets the boat off the rocks, both in a financial and geological sense.

Previewed at the studio. Reviewer's Rating: Fair.—THALIA BELL.

Release date, not set. Running time, 65 min. PCA No. 11019. General audience classification.
Matt Lindsey .....Leon Errol
John Beeler .....Glenn Vernon
Walter Catlett, Marc Cramer, Jonathan Hale, Joan Newton

Cinderella Jones

***Warners*—Farce with Music**

This film was made in January, 1944, and designed for war-conscious audiences. The heroine is a welder at Lockheed. The hero explains his appearance in civilian clothes by reference to a sacro-iliac complaint, and their eventual marriage is delayed by a convoy of troop-carrying trucks.

Joan Leslie and Robert Alda are cast in the romantic leads. Reportedly, release of "Cinderella" was delayed in the belief that Alda's initial screen appearance in "Rhapsody in Blue" would establish him as a box office draw, thereby enhancing the exploitability of "Cinderella." S. Z. Sakall, in the leading character role, makes the most of some farcical situations dating back to the Keystone comedy era.

The screenplay by Charles Hoffman, based on a story by Philip Wylie, concerns a young lady of subnormal intelligence whose uncle, a student of genetics, has willed her $10,000,000 on the condition that she marry a man of high intelligence by noon of a specified day. In order to meet such a man, she enrolls, by a ruse, in a college of high scholastic requirements whose student body is restricted to men. Her subsequent adventures are too complicated for retelling, and include a career as a waitress, an appearance as a singer with a band, a night in jail, and an elopement which ends in a wedding held atop an Army tank, and performed by an Army chaplain. Busby Berkeley directed and Alex Gottlieb produced.

Release date, March 9, 1946. Running time, 92 min. PCA No. 9820. General audience classification.
Judy Jones.....Joan Leslie
Tommy Coles.....Robert Alda
Gabriel Popik.....S. Z. Sakall
Edward Everett Horton, Julie Bishop, William Prince, Charles Dingle, Ruth Donnelly, Elisha Cook, Jr.

Tarzan and the Leopard Woman

***RKO Radio*—Jungle Adventure**

This Tarzan film, as others in the series, tells a story of jungle adventure which abounds in suspense and action. There are exciting shots of leopards, crocodiles and snakes which should please followers of the Tarzan films. The cast is headed by Johnny Weismuller, as Tarzan, the jungle man with the super-human physical strength; Brenda Joyce, as Jane, and Johnny Sheffield, as Boy. Acquanetta portrays the leopard tribe's priestess.

While Tarzan, Jane and Boy, accompanied by Cheta, the educated chimpanzee, are visiting in the jungle village, they learn that a merchant caravan has been attacked by leopards and that all but one of the men were clawed to death. Tarzan realizes that leopards do not kill solely by their claws and learns later that a misguided tribe of natives, wearing leopard skins and iron claws, were killing these white men. Tarzan and his family are taken prisoners by the tribe and are about to be murdered when rescued by the chimpanzee. The hero starts a landslide which buries the leopard men in their hiding place.

The story by Carroll Young, based on Edgar Rice Burroughs' characters, gives Tarzan ample opportunity to demonstrate his skill. Sol Les-

ser, the producer, has made an adventure film studded with exciting situations. Kurt Neumann was the associate producer and director.

Seen at a New York projection room. Reviewer's Rating, Average.—M. R. Y.

Release date, not set. Running time, 72 min. PCA No. 11099. General audience classification.
Tarzan .....Johnny Weismuller
Jane .....Brenda Joyce
Boy .....Johnny Sheffield
Acquanetta, Edgar Barrier, Tommy Cook, Dennis Hoey,, Anthony Caruso, George J. Lewis, Iris Flores, Lillian Molieri, Helen Gerald, Kay Solinas, Doris Lloyd
(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

HOT AND HECTIC (Univ.)
Name Band Musicals (1,302)

Tommy Tucker and his orchestra are featured in this musical. Musical numbers include "Oh How I Love You," "Boarding House Jump," "Chopin's Nocturne No. 2," "Sweet and Lovely," "Sleepy Time Gal," and "Spell of the Moon." There are also appearances by Tucker's vocal groups and Corinne and Tito Valdez, dance team.

Release date, November 28, 1945 15 *minutes*

MAN'S PEST FRIEND (Para.)
Little Lulu (D5-1)

Little Lulu and her dog, Pal, run into all sorts of situations trying to keep the dog catcher from catching Pal and sending him to the pound. In Technicolor.

Release date, November 30, 1945 8 *minutes*

FALA AT HYDE PARK (MGM)
Pete Smith Specialties (S757)

The late President Roosevelt's famous pet, Fala, returns to the screen again, this time in Technicolor and, as the title reveals, the picture is a diary of the canine's daily visits to the places of interest at the Roosevelt family's country estate in up-state New York. Pete Smith in his individually humorous manner does the off-screen commentary and the one-reel subject was directed by Gunther V. Fritsch. It is an interesting and amusing one-reel subject.

Release date, January 19 11 *minutes*

SONG OF SUNSHINE (20th-Fox)
Movietone Adventures (6,255)

Florida, in all its picturesque beauty is explored by the camera, in this excursion. Filmed in Technicolor; narration is by Hugh James.

Release date, December 7, 1945 8 *minutes*

HIGH BLOOD PLEASURE (Col.)
All Star Comedies (7433)

Gus Schilling and Richard Lane, a pair of comics new to the screen, are starred in this two-reeler. The boys offer a slapstick story about breaking up a ball game and insulting traffic cops who try to stop them from speeding.

Release date, December 6, 1945 19 *minutes*

MORALE'S COPACABANA ORCHESTRA (Col.)
Film Vodvil (7953)

Noro Morales of New York's Copacabana night club leads the orchestra in this one with Diosa Costello, Chito Isar and Pepe Del Compo playing their accustomed night club roles.

Release date, December 13, 1945 11 *minutes*

POPULAR SCIENCE (Para.)
No. 2 (J5-2)

Wartime inventions which have been adopted for civilian use are featured in this issue: the electric blanket, an alarm clock that opens windows, an automatic breakfast tray. Also: potato harvesting by machine and scenes in Florida's Everglades. In Magnacolor.

Release date, December 7, 1945. 10 *minutes*

MERMAIDS' PARADISE (Col.)
Sport Reels (7804)

A single reel devoted to water sports with the camera trained most of the time on the prettier type of mermaid. A number of underwater shots are included. Bill Stern narrates.

Release date, December 20, 1945 9½ *minutes*

TWENTY GIRLS AND A BAND (RKO)
Headliner Revivals (63,203)

A musical treat, the subject presents Nick Stuart and his orchestra masquerading as a girl's band as part of the strategy of getting to play at a dance of a swank girls' school. The masquerade and the dance are successful, but when it's time to go home, the boys find themselves thumbing their way back to town in feminine attire.

Release date, January 18, 1946 18 *minutes*

SPOOK TO ME (Col.)
All Star Comedies (7435)

Andy Clyde is head of a kids' organization known as Bloodhounds, Pack 1, and feels he must be brave before the kiddies. But on a camping trip Andy thinks he sees a ghost in a haunted house. The ghost turns out to be a gangster.

Release date, December 27, 1945 17 *minutes*

SING AND BE HAPPY (Univ.)
Special Single Reel Musical (1381)

First of a series of "community sing-and-story" subjects to be presented by Universal, this one revolves around the expected home coming of Jane Pickens' dream soldier who has been overseas. Worked into the story so that they form an integral part of the narrative are songs like "I Never Knew," "I'll Be Walking With My Honey," and "I'll See You in My Dreams," in the singing of which audience participation is invited.

Release date, February 18, 1946 9 *minutes*

SCREEN SNAPSHOTS (Col.)
No. 4 (7854)

Sports take the limelight here with Basil Rathbone, Arthur Treacher, Ronald Colman, C. Aubrey Smith, Nigel Bruce and others showing how cricket should be played. The second half deals with a charity golf match featuring Bing Crosby.

Release date, December 13, 1945 9 *minutes*

HEADLINE BANDS (WB)
Melody Masters Bands (2605)

Woody Herman, Larry Clinton, Jimmy Dorsey, Rubinoff and Vincent Lopez and their bands are featured in this musical. Carol Bruce and Betty Hutton are the featured vocalists.

Release date, January 26, 1946 10 *minutes*

SCREEN SNAPSHOTS (Col.)
No. 3 (7853)

A Hollywood fashion show, Robert Mitchell's boys choir and Leo Carrillo's rodeo are blended into this reel with snapshots of Jinx Falkenburg, Shirley Ross, Dusty Anderson, Jane Withers, Michael O'Shea and Judy Canova.

Release date, November 15, 1945 9 *minutes*

BASEBALL BUGS (WB)
Bugs Bunny Specials (1726)

Hero Bugs is a baseball fan. He sees a gang of toughs resort to trickery to beat the home team so he takes up the challenge to play them single-handed. As usual, he comes out on top. In Technicolor.

Release date, February 2, 1946 7 *minutes*

A HIT WITH A MISS (Col.)
All Star Comedies (7434)

This offers Shemp Howard as a prize fighter with a peculiar complex about bravery—the lad can't fight unless a band is playing "Pop Goes the Weasel." Enough bands play the song to get Shemp the championship.

Release date, December 13, 1945 16 *minutes*

ADVANCE SYNOPSES

THE SPIDER WOMAN STRIKES BACK (Universal)

EXECUTIVE PRODUCER: Howard Welsch. DIRECTOR: Arthur Lubin. PLAYERS: Gale Sondergaard, Kirby Grant, Brenda Joyce, Rondo Hatton.

HORROR DRAMA. The blood of a young woman is being drawn by her employer for the purpose of feeding a carnivorous plant which yields a cattle poison. The young woman's fiance, becoming suspicious of the numerous cattle deaths on the neighboring farms, discovers that the 'Spider Woman' is responsible. He saves his fiance from the woman, and the latter perishes in the flames she set to destroy evidence of her crimes.

HOUSE OF HORRORS (Universal)

PRODUCER: Ben Pivar. DIRECTOR: Jean Yarbrough. PLAYERS: Kent Taylor, Virginia Grey, Robert Lowery, Martin Kosleck, Alan Napier, Joan Fulton, Howard Freeman, Milburne Stone, Rondo Hatton.

MELODRAMA. An artist persuades an ape-like killer to murder an art critic. Another artist is charged with the crime. With the help of a young woman, however, he uncovers evidence of the ape-man's guilt. The ape-man, when cornered, kills the first artist, and is threatening the girl when a police lieutenant shoots him. The second artist, freed of suspicion, marries the girl.

SO DARK THE NIGHT (Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Joseph E. Lewis. PLAYYERS: Micheline Cheirel, Steven Geray, Paul Marion.

MELODRAMA. A French detective, while visiting in a small town, falls in love. The girl he favors, however, runs away with another man. Subsequently she, the other man and her mother, are all found dead. The detective takes over the case. The only clue is a footprint which proves conclusively that he, the detective, is the murderer. He tries to persuade the Paris police that he has a split personality, and that his alter ego is responsible for the crimes. The police refuse to believe him until he is about to murder the girl's father. He is prevented by the police from doing so, and is killed in the melee.

THROW A SADDLE ON A STAR (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazzaro. PLAYERS: Ken Curtis, Adele Roberts, Jeff Donnell, Hoosier Hot Shots, Big Boy Williams.

WESTERN: A rodeo champion meets a girl who is a member of travelling players, and falls in love with her. She tries to persuade him to give up his rodeo work and take up singing instead. His father is bitterly opposed to such a plan. Eventually all parties are reconciled, and the young man wins the Smoky River rodeo contest, and a prize of $10,000.

BLONDE ALIBI (Universal)

PRODUCER: Ben Pivar. DIRECTOR: George Bricker. PLAYERS: Tom Neal, Martha O'Driscoll, Donald MacBride, Elisha Cook, Jr., Peter Whitney, Lou Lubin, Oliver Blake.

MELODRAMA. On the eve of her marriage, a girl embarks for South America to seek the flier whom she still loves. Police prevent her departure when her fiance is found dead, shot with the flier's gun. Things look black indeed for the flier, until a detective proves that the murder was committed by a blackmailer.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2810, issue of January 19, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2841 and 2842, issue of February 9, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2839 and 2840, issue of February 9, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Sept. 1,'45	95m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	...	Cornel Wilde-Anita Louise	Feb. 21,'46			...	2434	.
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barbary Coast, The (Reissue)	Film Classics	....	Edw. G. Robinson-Miriam Hopkins	Oct. 1,'44	92m	Oct. 5,'35	....	....	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beau Hunks (Reissue)	Film Classics	....	Laurel and Hardy	Jan. 1,'45	35m	Sept. 5,'31	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
†Bells of St. Mary's The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2810
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Jan. 29,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	....	.....	....	2850	....
Blue Dahlia, The	Para.	....	Alan Ladd-Veronica Lake	Block 4	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Bon Voyage	20th-Fox	...	Jeanne Crain-Sir Aubrey Smith	Not Set	...	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	....	.....	....	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	...	.....	...	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	...	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (Color)	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	.....	....	2818	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
†•Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2810
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	....
Close Call for Boston Blackie, A	Col.	..	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC		Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	..
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	Jan. 29,'46	99m	Nov. 7,'36	....	....	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2810
Cowboy and the Lady, The (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Feb. 1,'45	90m	Nov. 12,'38	....	....	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2810
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	...	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	
Dark Alibi (formerly Fatal Fingerprints)	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	.....	....	2809	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	.....	....	2838	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	Not Set	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	...	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.		Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	
Dragonwyck (color)	20th-Fox		Gene Tierney-Vincent Price	Apr.,'46	....	.....	....	2403	....
•Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	....	.....	....	2744	
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set	..	.....	..	2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2798
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Not Set	72m	Jan. 26,'46	2818	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	..	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	....	2467	
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Not Set	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....

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Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	..	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls, The (col.) (Bl. 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	552	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	....	.....	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hoodlum Saint	MGM	....	William Powell-Esther Williams	Not Set	93m	Feb. 9,'46	2837	2830	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Kent Taylor-Virginia Grey	Mar. 29,'46	....	.....	2850	....	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Dec. 21,'45	96m	Jan. 19,'46	2806	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
I Was Faithful (Reissue) (formerly Cynara)	Film Classics	....	Ronald Colman-Kay Francis	Apr. 1,'45	82m	July 15,'39	....	....	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	...	Joe Kirkwood-Elyse Knox	Not Set	....	.....	....	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	RKO	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	....
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2810
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2810
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
Little Lord Fauntleroy (Reissue)	Film Classics	....	Mickey Rooney	Mar. 1,'45	102m	Feb. 29,'36	....	....	....
Live Wires	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	65m	Feb. 16,'46	2849	....	....
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....

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•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	....	.....	....	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	.....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set				2279	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
•Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious Gentleman	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	.....	....	2809	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Heareid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One Heavenly Night (Reissue)	Film Classics	....	John Boles-Evelyn Laye	July 1,'45	84m	Oct. 25,'30	....	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	2838	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2798
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662		
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....	....	....
Ragged Angels (Reissue) (formerly They Shall Have Music)	Film Classics	....	Jascha Heifetz-Joel McCrea	May 1,'45	101m	July 15,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Resurrection (Reissue)	Film Classics	....	Frederic March	Nov. 1,'44	81m	.....	....	....	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810

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•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 8,'45	58m	Oct. 20,'45	2685	2655	....
Riverboat Rhythm	RKO	....	Leon Errol-Glenn Vernon	Not Set	65m	Feb. 16,'46	2849	....	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee "Lasses" White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
San Demetrio	20th-Fox	....	Walter Fitzgerald-Mervyn Johns	Apr.,'46	....	.....	....	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set	....	.....	....	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Net Set	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	...	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	....
She-Wolf of London	Univ.	....	June Lockhart-Jan Wiley	Not Set	....	.....	....	2809	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set				2628	....
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Mar. 14,'46	....	.....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	.....	....	2809	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45		....		2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	..	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2798
•South of Rio Grande	Mono.		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2810
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	....
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2810
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	....	.....	....	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2810
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 2,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	74m	Jan. 26,'46	2817	2628	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	.....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46		....		2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	74m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO		Johnny Weissmuller-J. Sheffield-B. Joyce	Not Set	72m	Feb. 16,'46	2849	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 12,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Block 4	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909		
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2810
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	....	.....	....	2850	....
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	....	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Block 4	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Apr.,'46	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	.....	Carol Raye-Peter Graves	Not Set		July 28,'45	2566	....	
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	...	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2798
Well Groomed Bride, The	Para.	....	Ray Milland-Olivia DeHavilland	Block 4	75m	Feb. 2,'46	2829	2786	...
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2810
Whistle Stop	UA	.....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	...
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	...
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	...
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
Wuthering Heights (Reissue)	Film Classics	....	Lawrence Olivia-Merle Oberon	June 1,'45	104m	Apr. 1,'39	....	....	....
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies of 1946 (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2839 and 2840.

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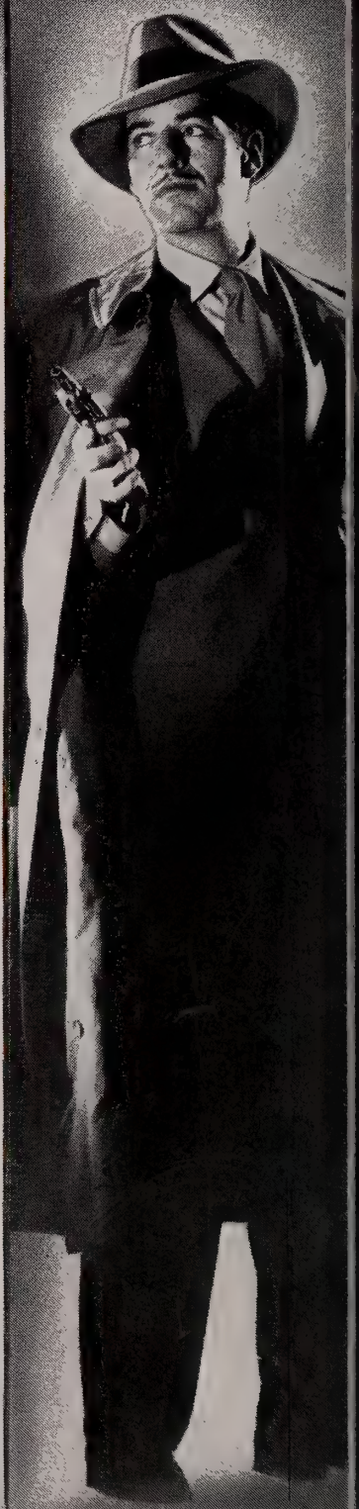
The Notorious Lone Wolf



with

GERALD MOHR · JANIS CARTER





Eric BLORE · John ABBOTT · Don BEDDOE · Adelle ROBERTS · Robert SCOTT

Screenplay by Martin Berkeley and Edward Dein

Based upon a work by Louis Joseph Vance

Produced by TED RICHMOND • Directed by D. ROSS LEDERMAN



MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Dragonwyck
Meet Me on Broadway
Bandit of Sherwood Forest
Young Widow
The Madonna's Secret
Catman of Paris
Drifting Along
A Yank in London
Voice of the Whistler
A Close Call for Boston Blackie
Whirlwind of Paris
Border Bandits
Murder in the Music Hall
Strange Impersonation

ADMISSION *price line holds, Bulges in only four cities*

ALLIED *into checking issue, Sending a plan to Majors*

UNIONS *drop strike threat to talk with Byron Price*



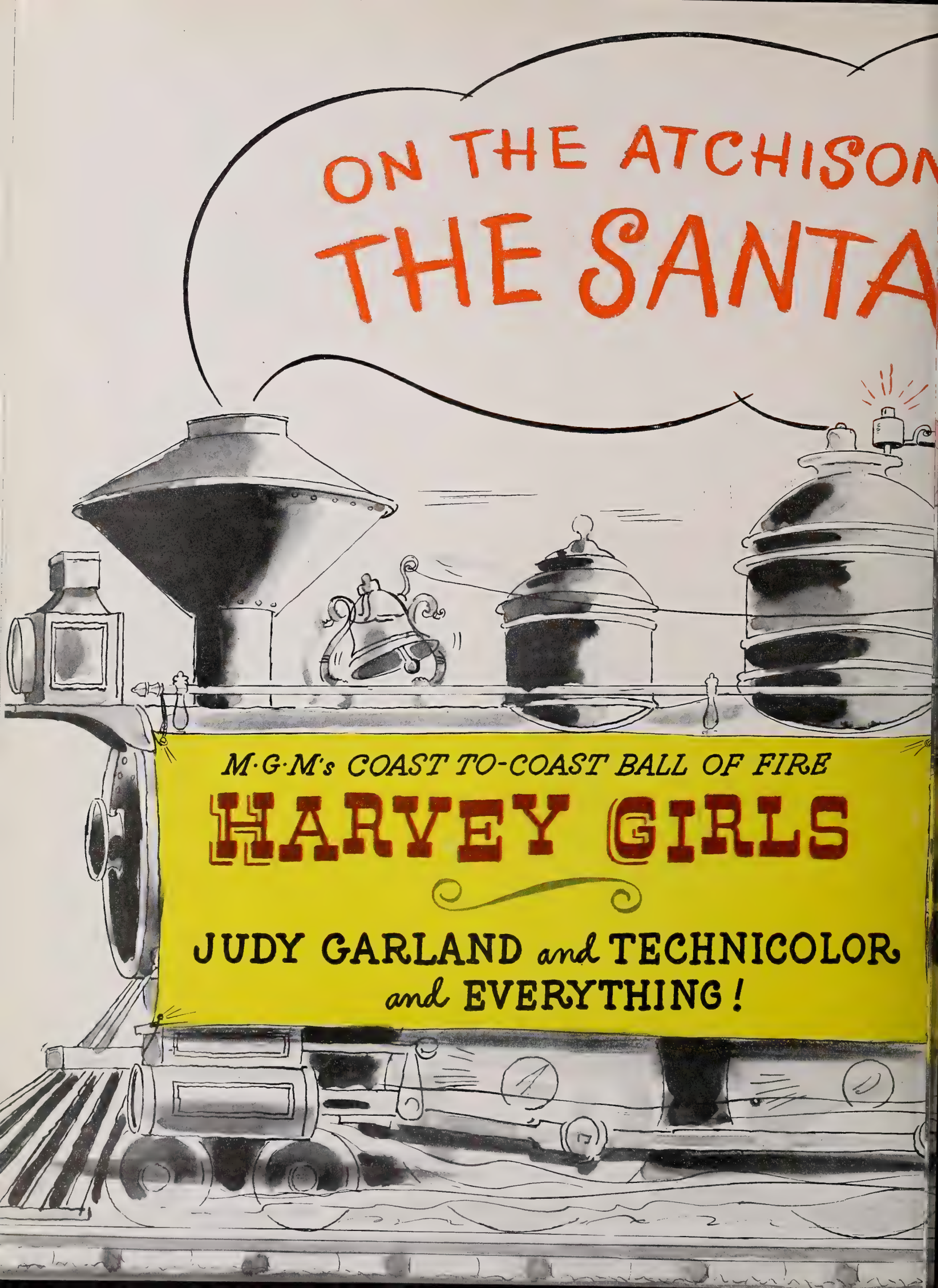
HOW THE NEWSREELS WILL COVER ATOM BOMBINGS AT BIKINI ATOLL

BOX OFFICE CHAMPIONS OF THE MONTH

VOL. 162, NO. 8; FEBRUARY 23, 1946

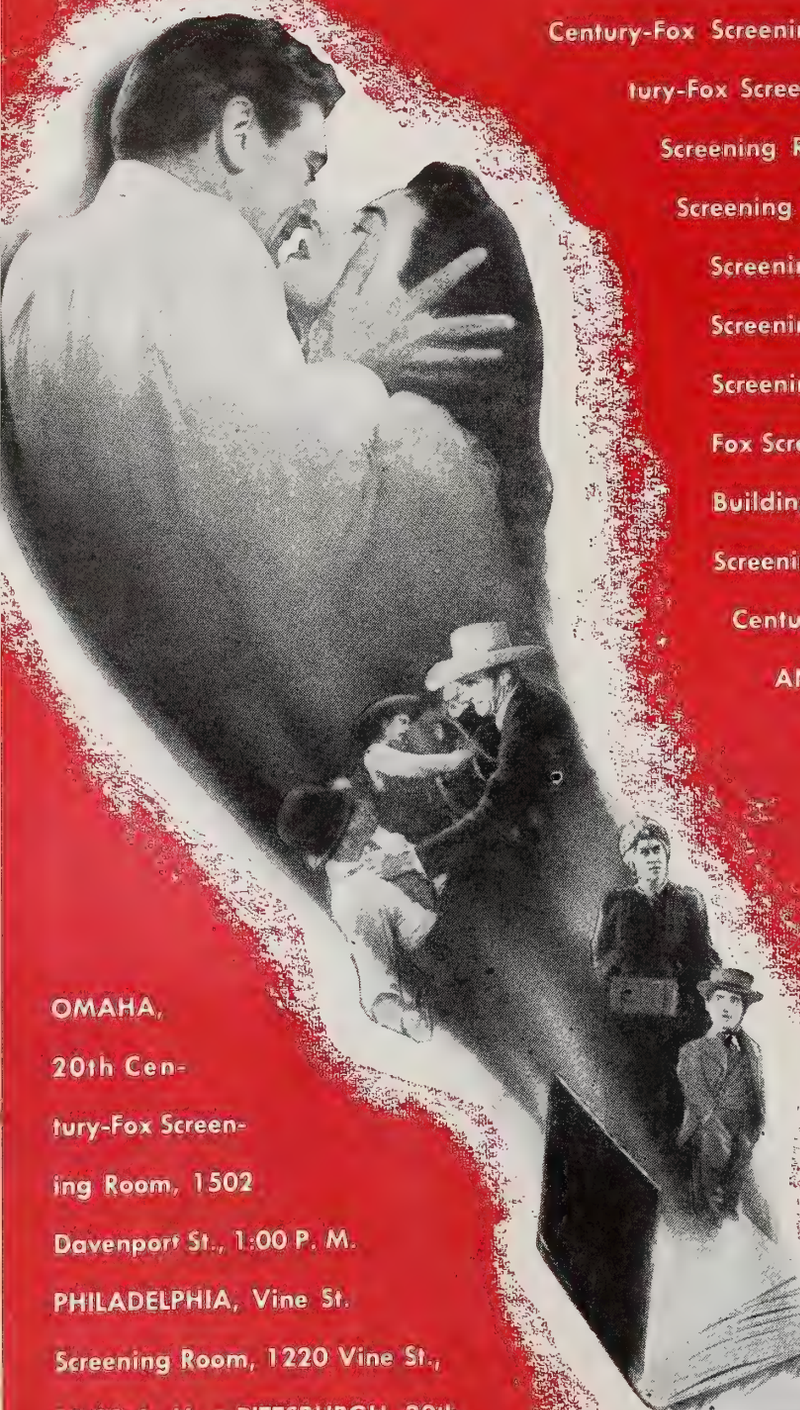
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M·G·M's COAST TO-COAST BALL OF FIRE
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and EVERYTHING!


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FOLLIES
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ALBANY, Warner Screening Room, 79 N. Pearl St., 12:30 P. M. • ATLANTA, RKO Screening Room, 191 Walton St. N. W., 2:30 P. M. • BOSTON, RKO Screening Room, 122 Arlington St., 2:30 P. M. • BUFFALO, 20th Century-Fox Screening Room, 290 Franklin St., 2:00 P. M. • CHARLOTTE, 20th Century-Fox Screening Room, 308 S. Church St., 10:00 A. M. • CHICAGO, Warner Screening Room, 1307 So. Wabash Ave., 1:30 P. M. • CINCINNATI, RKO Screening Room, Palace Th. Bldg. E. 6th, 2:00 P. M. • CLEVELAND, Warner Screening Room, 2300 Payne Ave., 2:00 P. M. • DALLAS, Paramount Screening Room, 412 South Harwood, 2:00 P. M. • DENVER, Paramount Screening Room, 2100 Stout St., 2:00 P. M. • DES MOINES, 20th Century-Fox Screening Room, 1300 High St., 12:45 P. M. • DETROIT, Film Exchange Building, 2310 Cass Ave., 2:00 P. M. • INDIANAPOLIS, Paramount Screening Room, 116 W. Michigan St., 2:00 P. M. • KANSAS CITY, 20th Century-Fox Screening Room, 1720 Wyandotte St., 1:30 P. M. • LOS ANGELES, Warner Screening Room, 2025 S. Vermont Ave., 2:00 P. M. MEMPHIS, 20th Century-Fox Screening Room, 151 Vance St., 2:00 P. M. • MILWAUKEE, Warner Theatre Screening Room, 212 W. Wisconsin Ave., 2:00 P. M. • MINNEAPOLIS, 20th Century-Fox Screening Room, 1015 Currie Ave. N., 2:00 P. M. NEW HAVEN, Warner Theatre Projection Room, 70 College St., 2:00 P. M. • NEW ORLEANS, 20th Century-Fox Screening Room, 200 S. Liberty St., 12:30 P. M. • NEW YORK, Home Office, 321 W. 44th St., 2:30 P. M. • OKLAHOMA, 20th Century-Fox Screening Room, 10 North Lee St., 1:30 P. M.



OMAHA, 20th Century-Fox Screening Room, 1502 Davenport St., 1:00 P. M. PHILADELPHIA, Vine St. Screening Room, 1220 Vine St., 11:00 A. M. • PITTSBURGH, 20th Century-Fox Screening Room, 1715 Blvd. of Allies, 1:30 P. M. • PORTLAND, Jewel Box Screening Room, 1947 N. W. Kearney St., 2:00 P. M. • SALT LAKE, 20th Century-Fox Screening Room, 216 East 1st South, 2:00 P. M. • SAN FRANCISCO, Republic Screening Room, 221 Golden Gate Ave., 1:30 P. M. • SEATTLE, Jewel Box Screening Room, 2318 Second Ave., 2:00 P. M. • ST. LOUIS, S'renco Screening Room, 3143 Olive St., 1:00 P. M. • WASHINGTON, Earle Theatre Building, 13th & E Sts. N. W., 10:30 A. M.

MAR. 4

THE TRADE SHOW

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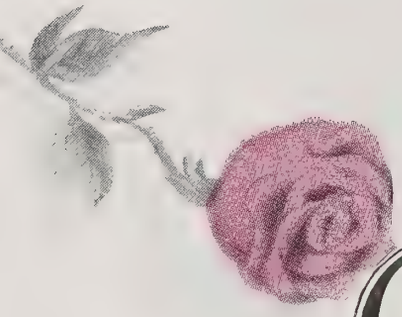
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JOHN PAYNE



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KURT KREUGER · TRUDY MARSHALL · RUTH NELSON
and presenting CONNIE MARSHALL

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Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt
Based on a Story by Nelia Gardner White

A distinguished and unusual love story certain of unrivaled boxoffice results!

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 162. No. 8 — February 23, 1946

THE INFLATION

THIS week found the Government in a fever of concern about industry and business as never before in this political era, which has been addressed at what is called "a planned economy". After a decade and a half of "planning" and the profound controls empowered as war necessities, the menace of a runaway development of inflation alarms the planners.

It was the labour-price settlement in Big Steel which touched it off. The price of basic steel, the backbone of the industrial structure and its wares, went up to empower concessions to striking labour. When steel goes up, everything goes up. The responsive vibrations had only begun to be manifest in the complex of industries which must pay for steel, and the while meet rising wages levels.

Economically it appeared that the nation had reached the end of the beginning of the phase so often forecast, so often disputed.

In Washington, where for so long the byword was "controlled inflation", Mr. Chester Bowles, designated head of the Office of Economic Stabilization, was demanding continued price curbs to prevent an inflation "explosion" in the face of what he called a rampant "speculative fever".

Everywhere the cheap and abundant money from the deficit financing which results in the conversion of our national debt into money is pushing up the price of goods and services. Chairman Eccles of the Federal Reserve Board calls it "monetization" of the debt. The current situation, with its shortage of goods, is a dire derivative of that policy of "planned scarcity" we heard about when crops and pigs were ploughed under. This relative scarcity has come without planning.

There is an interesting contrast in the state of levels in the box office prices of the motion picture which have so far escaped ceilings and related regulation of the planners.

Admissions moved up into a relation to the payrolls as the vast industrial developments of the war came along. Those admissions, as reported in a news article in this issue of *The Herald*, are "staying put" with remarkably few exceptions.

No "bulge" at the box office is in sight yet. How long the admissions stay where they are must ultimately be controlled by the destiny of the whole economy. For now, they demonstrate control by supply and demand—the final authority of free industry.

■ ■ ■

FREEDOM of TELEVISION

A QUESTION about the rights of television is raised by *Motion Picture Daily* in an item about the projected recording of the arrival of a group of Hollywood players at a New York airport. It is pointed out that the stars are under exclusive appearance contracts.

The strictly, and technically, legal right of National Broadcasting Company's television station WNBT to present a video broadcast from a camera record of the event is the issue, be it theoretical or actual.

There would be no issue about the right of a newspaper to print the arrival pictures. The newspaper is not rated under the law as an amusement enterprise. It often is just that. The newsreel only tends to enjoy the newspaper position. The screen, with the ancient curse of the theatre on it, has never achieved the freedom of the press. Part of that is because showmen have not become publishers in the degree that publishers have become showmen.

Now, however, comes a new medium in television, which is in clearest fact only another device of expression, and therefore also publication, and with it the necessity for exploration of its status as publication.

So far, television stands in a misty mid-region between publication and entertainment. It is, so far, not theatre, because its audience is in a few, scattered, homes.

There will be litigations — and at long last, if legislators continue in the pattern of the Republic and the judiciary does not become more legislative, an adjustment like that which exists for the press.

The press can report exhaustively, but there are limitations on its quotation of copyrighted works. There is, so far, no copyright on personalities, in the news.

■ ■ ■

A WHIMSICAL sidelight on cinema and the world scene comes in correspondence from Berlin to the New York *Herald Tribune* from Mr. Robert Joseph, reporting on how the Nazi war makers kept abreast of Hollywood production by screening stolen prints through the war. Officials in the organization assigned to the future army of occupation for the United States had filed an official request for Frank Capra's "Mr. Deeds Goes to Town". Owing to eventuations, what they may have learned is rendered irrelevant. But you can never tell who is in the audience.

■ ■ ■

¶ LEST the present dispute about veracities in Washington be taken as a precedental event in our political history, let us remember some three decades ago when Big Stick Theodore announced the Ananias Club, to which he assigned all who disagreed. It acquired a distinguished membership.

■ ■ ■

WINTER NOTE — When the cold pours down through the dark of evening across the Berkshires and floods into the valley of the Silvermine so that the pond ice booms with tension and snow underfoot grits like sand, it is a time for pea soup. ¶ It should be made, of course, by the lumbercamp formula: In the ratio of one pound of peas, one pound of salt pork, one onion and one gallon of water, simmered all day so slowly that never is a drop of anything added. It comes to table thick, rich, nourishing, dimly aromatic. By rights, it would be done over an open fire in an iron kettle on crane or trivet and would thereby acquire through the patient hours a tinge of wood smoke flavour. That, however, may be achieved in practical facsimile even in an earthen pot on an electric range by the addition of a touch of that gourmet's synthetic seasoning known as hickory salt. ¶ There are those who hold that a ham bone, not too closely trimmed, should be used rather than the pork. The points at issue are close indeed, and decision is not to be made hastily. With either version, corn bread is preferable to the effete crouton. This is positively male food.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Confusion

THE FUTURE of New York's burlesque shows is still unknown. Asked to define his policy on burlesque, following an open letter from Actors Equity Association requesting the return of the shows to provide employment for theatre people, New York's Mayor William O'Dwyer said Monday, "There will be no dirty shows. I don't care what you call them—burlesque or anything else, I'm against them." Reading the statement, Paul Dullzell, Equity secretary and treasurer, told the press, "The Mayor's statement covers so much territory that it doesn't mean a damned thing. It includes night clubs, vaudeville, the legitimate theatre and the musical comedy theatres, but it doesn't cover the plea we made in our open letter. We hoped for something specific."

66,000,000, Gallup Says

THERE are good reasons, good statistical reasons, for waiting in lines in front of motion picture theatres nowadays. Albert E. Sindlinger, executive director of George Gallup's Audience Research, reported that the average weekly full-price paid admissions at the nation's theatres is now 66,000,000. This is an increase of over 22 per cent since 1940 when Mr. Gallup reported the full-price paid total was 54,000,000.

Industry estimates, using U. S. Treasury admission tax figures, agree on an average attendance of 95,000,000 weekly.

The number of non-paid admissions and cut-rate admissions would add another few millions to the current 66,000,000, Mr. Sindlinger pointed out. The organization claims that there are about 10,000,000 who will not go to see films or who do not attend regularly.

Check Your Guns

FOR the engagement of Warners' "San Antonio" at the Fox theatre in Hutchinson, Kansas, Jay Wooten, manager, gave free admissions to all persons arriving on horseback. Since the stunt was tied in with the city's annual "Pow Wow," a frontier-day celebration, a number of cowboys and cowgirls took advantage of the offer. The horses were left outside.

Travel Agency

HENRY A. WALLACE, Secretary of Commerce, is the man to see about hard-to-get transportation. He has offered to assist motion picture officials and others who have to travel abroad to secure transportation on government-controlled airplanes and ships. Mr. Wallace announced that an agreement has been reached with the State Department and the army under which 25 per cent of the passenger accommodations allocated by the War Department for civilian use will be turned over to the Department of Commerce for the use of business men. The Department, he said, will assist travelers on their way to Europe, India, Africa, the Middle East and the Far East.

Trip to the Moon

TO take advantage of the developments in this age of molecular magic and the Army's announcement that radar contact has been established with the moon PRC Pictures will rush completion of "The Lost Continent," which features a rocket trip to the moon. PRC says the rocket used in the film will show the public, for the first time, many of the most recent scientific developments made in the field of rocket ships.

Canadian Criticism

THOSE American films come in again for a castigation, this time by the Canadians, who see murder and drinking increasingly a theme. According to a report by chairman O. J. Silverthorne of the Ontario Censor Board, to the Ontario legislature, "certain interests are at work in Hollywood to obtain advertising for bourbon and hard drinks." He added that of 274 features, he found 58 dealing with murder.

Both themes, liquor and murder, are absent from British and Russian films, according to Mr. Silverthorne.

Pressure Group

THE Holyoke, Mass., Chamber of Commerce will go to bat for Western Massachusetts Theatres, Inc., in an effort to get more rapid film delivery for the Victory and Strand theatres. At an executive meeting of the Chamber of Commerce Monday, attended by Harry Smith, Louis Schaefer and John Glazier, theatre executives, the board promised that after mid-March every effort will be made to put Holyoke back on the prescribed 14-day schedule behind Springfield. Holyoke is now running as much as two months behind the Springfield shows. The reason for the present state of affairs was given as a heavy deluge of "A" pictures since Christmas that caused a back-up of product in Springfield.

Star Trip

WELL publicized, and without accident, the TWA Lockheed Constellation plane, "Star of California", returned there Monday morning, from New York. The flight to and from marked the beginning of a regular 10-hour service between New York and Los Angeles. The flight was notable because the plane, each way, carried Hollywood celebrities. In fact, it carried a major part of Hollywood's box office fortunes. For instance, some of those on board were Linda Darnell, Frank Morgan, Walter Pidgeon, Veronica Lake, Jack Carson, Cary Grant, Edward G. Robinson, Paulette Goddard, Burgess Meredith, Janet Blair and Howard Hughes, the latter the pilot.

ADMISSIONS hold the line despite generally rising costs Page 13

SORRELL calls off strike, but leaves a large "if" in midair Page 14

MAJORS sit up nights studying Allied formula for checking Page 23

ON THE MARCH—Red Kann jots some notes about industry people Page 24

NEWSREEL crews don atom suits for Pacific bomb tests in May Page 25

BOX OFFICE Champions for the month of January Page 26

SHORTER films urged in further comment from the nation's showmen Page 31

PETER BURNUP tells London about U. S. aid to British industry Page 36

THEATRES continue to be target for local revenue seekers Page 40

MEXICAN unions set for new flareup in jurisdictional dispute Page 42

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Tribute

THE motion picture industry in the past 25 years has "become an industrial and business giant contributing mightily to our country's prosperity and providing countless jobs for skilled Americans" said Representative August W. Bennett of New York in a letter to Columbia Pictures which he inserted in the *Congressional Record,* congratulating it upon its 25th anniversary. "It is hard to imagine what our communities would be like today without the motion picture and it's almost equally hard to see how great projects of public education, campaigns for charity and similar efforts on a national scale could succeed without the help so generously and cheerfully given by the motion picture companies," he said.

Better than Butter

GREAT BRITAIN won't slash film imports to save its dollars "so it can buy food". The Government has decided films, and also tobacco, are important "in maintaining public morale".

Recently, the House of Commons seemed to be considering American motion pictures a menace to the stability of Britain's finances.

The new tack was announced February 17 by Hugh Dalton, Chancellor of the Exchequer, and Sir Ben Smith, food minister. But they warned, at the same time, that cutting of film and tobacco imports might come if the projected United States loan to Great Britain was not ratified by Congressional action.

Support

"GUARANTEED support" of good pictures by Protestant churches was urged this week by Dr. T. T. Brumbaugh, of the Detroit Council of Churches, in an address before the International Council of Religious Education in Columbus, Ohio. Dr. Brumbaugh, who said that nothing does more to tear down or build up community life than movies, declared that such support would encourage film producers to make "better pictures."

Fickle Public

PRODUCERS of motion pictures and editors of film fan magazines have two entirely different "publics" to consider when tabulating the results of nation-wide polls, according to Elmo Roper, authority of public-opinion surveys and conductor of *Fortune* magazine polls.

Comparing the results of polls taken by George Gallup and readers of *Modern Screen* magazine the following results were recorded: Van Johnson and June Allyson were elected by the readers of the magazine while Bing Crosby and Greer Garson led the list for the leading male and female stars in the Gallup survey. Mr. Roper went into further detail showing the contrasts by breaking the voting down into groups divided according to age and sex.

Financial Report

THE Philadelphia Motion Picture Preview Study Group completed the Victory Loan Drive at the head of some 340 women's groups with a total sale of $18,159,525.80 in that area. For soliciting the highest individual bond sales Mrs. Arthur Goldsmith and Mrs. Hyman Shane, both group members, were awarded the first prize, a trip to New York. Mrs. Goldsmith is currently district captain of 20 downtown Philadelphia theatres for the collections in the March of Dimes.

UNO Bill on Ice

THE generosity of Rockefeller Center, New York, in making its Center theatre, near the Radio City Music Hall, available for meetings of the UNO in its temporary occupation of New York, is being scrutinized by the theatrical unions.

Stagehands', musicians,' and actors' locals last week let it be known that they would ask full payment for the time during which the UNO interrupts the theatre's usual activity, which, at the present time, is an ice show.

This would amount to approximately $35,000 per week, the ice show's current payroll.

I Do Not Choose . . .

JAMES STEWART won't be able to run for Governor of Pennsylvania because of previous commitments—most of them having to do with Hollywood. Thomas P. McHenry, Philadelphia County Commissioner, had suggested to Mr. Stewart that he enter the primaries, but the actor said no. Mr. Stewart was recently released from the Army Air Forces with the rank of colonel and already has been scheduled for the leads in several pictures.

PEOPLE

S. Barret McCormick has been elected chairman of the Eastern Public Information Committee.

Henri Klarsfeld, chief of Paramount's divisional organization in Europe, left Paris this week for New York conferences.

Mickey Rooney has been awarded the Bronze Star for "his exceptional courage in the performance of his duties as an entertainer."

Edward Spears, formerly with Warners, Pathe, RKO and Monogram, has joined Film Classics in Kansas City as manager.

Arthur H. Schwartz, Columbia Pictures counsel, with New York's Joint Legislative Committee, has completed the committee's report on legislative methods after two years study.

J. Willis Sayre, drama editor of the Portland, Ore., *Post-Intelligencer,* has given the University of Washington his collection of 18,000 theatrical photographs.

Norman Corwin, radio writer, has been awarded the first Wendell Willkie "One World" award.

Jesse L. Stern, chairman of the Conference of Independent Exhibitors, will leave New York for Europe next month on a business

Samuel Rosen of Fabian Theatres, and Walter Brown, secretary of the interim Theatre Activities Committee, are studying plans for a broadcasting station in Albany, N. Y.

Howard Dietz will return to New York from London on February 25.

R. M. Thomason, manager of the Roxy in Gallatin, Tenn., has been elected president of the Air Power Club there.

Frank Loewser has formed the Solo Publishing Company in partnership with Paramount, which will control all his musical compositions.

Armin E. Allen, after two years in the Navy, has rejoined Philco as a product manager.

Edward A. Sargoy, film industry lawyer, has been reelected chairman of the Copyright Committee of the American Bar Association.

Paul H. Reedy has been appointed head of the engineering department of the Columbia Broadcasting System.

Charles D. Prutzman has been appointed chairman of the film division of the Legal Aid Society for the 1946 drive.

Walter M. Reynolds has been appointed publications manager for Western Electric.

John Moore and Henry Germaine, Paramount's branch managers in Albany and New Haven, respectively, were honored at a dinner in New Haven Monday night.

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THIS WEEK the Camera reports:



THE SCENE above was not what the designers of the New York Paramount theatre envisioned for its lobby when they gilded that place. But it happened during the fuel emergency, last week. The time: Lincoln's Birthday, when the great city of New York lay still, crippled by a harbor tugboat strike. The batter: Danny Kaye. The catcher: Bob Weitman, manager.



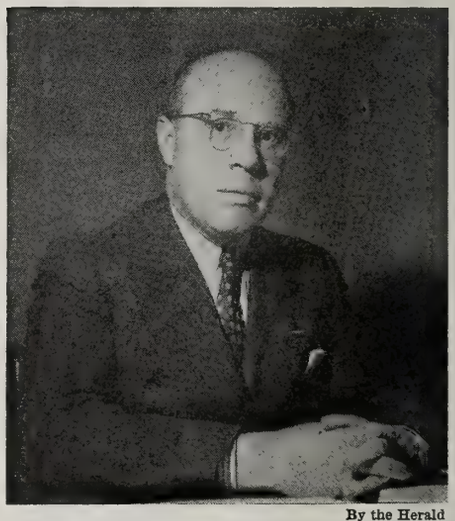
By the Herald

CHARLES LAUGHTON, a New York visitor, will produce "Galileo" there, with Orson Welles. Mr. Laughton, now appearing in Universal's "Because of Him".



By the Herald

THE VICE-PRESIDENT and general sales manager, and the assistant general sales manager, of United World Pictures, as they conferred in the company's newly rented offices in New York, Monday. They are William J. Heineman and Alfred W. Schwalberg, respectively.



By the Herald

THE TREASURER of United World Pictures, James Franey, who comes to the company from the Army.



ON THE Warner lot: starlets, so designated by executive producer Jack L. Warner. They are, left to right, Martha Vickers, Robert Lowell, Peggy Knudson, Dorothy Malone, Don Maguire and Joan Chandler. Two other candidates, not shown, are Joan Lorring and Arthur Kennedy.



By the Herald

FROM BRITAIN: Major Reginald Baker, managing director of Ealing studios, and president of the Kinematograph Renters Society, visits New York.



IN BRITAIN, a scene at the RKO United Kingdom's Bob Wolff Silver Jubilee dinner and sales convention, in London. The singers, led by Mr. Wolff, back to camera, the company's managing director there, are branch managers and other sales personnel. They are, left to right, first row, Arthur Dent, Goldwyn representative; Ernest Simon, RKO general sales manager; George Dawson, director; Sir Randle Holm, director; D. E. Griffiths, International Pictures representative; second row, Hubert McNally, Edward Burns, James Arnott, Herbert Flower, Jack Morris; third row, Joe Vegoda, Eric Corre, Harold Possener; fourth row, Gordon Chester, Leon Jacobs, Walter Browning, David Jones; fifth row, Frank Clifton, Norman Smith, Geoffrey Bernerd, Norman Wilkinson and William Bayley.



By the Herald

ON MISSION. John Davis, whose visits to various parts of the globe are followed shortly by announcement of plans by J. Arthur Rank to build theatres in those parts, has been in Canada and New York. Canada needs approximately 40 theatres, in Mr. Davis' opinion. Canadian Odeon plans 18.



THE SPECIAL SCREENING of the David Selznick trailer for Brotherhood Week held in the Warner theatre, Pittsburgh. Left to right, Leo Griffith, Dr. T. J. Young, Roy Bostwick, Peter Dana, M. A. Silver and Nathan M. Katz.



By the Herald

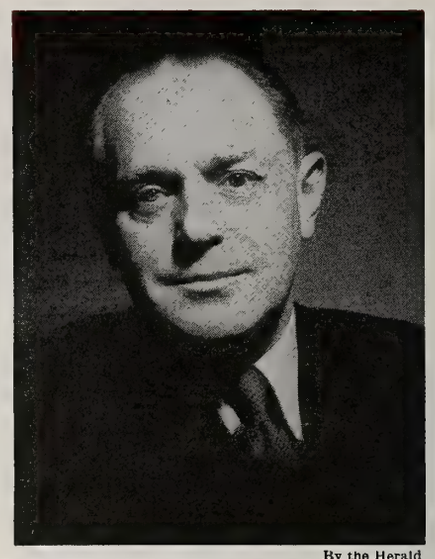
A VISITOR, and accompanying John Davis on his Canadian-American visitation: John Woolf, joint managing director of General Film Distributors, of Great Britain.



PINOCCHIO is hunting a cherry tree. RKO's publicity department, rushed it in for the Herald's holiday picture sweepstakes.



AT THE RED CROSS PLEDGE luncheon, last week, in New York: William B. Given, president of the American Brake Shoe Company; Spyros Skouras, national industry drive chairman, and H. J. Fitzgerald, national campaign director.



By the Herald

RETURN, from a ravaged Europe. Paul Graetz, president of the AFE Corporation, is back in New York after five months in Europe. He reopened the Paris office.



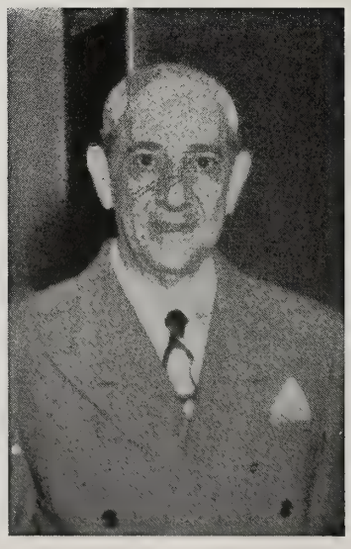
Metropolitan Photo

MOB SCENE. The mob comprises British war brides, newly arrived in New York. Their host is Carmen Miranda, at the Roxy theatre, where she headlined the stage show. The brides were those with destinations outside New York.



Cosmo-Sileo

VISITORS. Howard Thomas, right, and Cyril Phillips, left, of Pathe Pictures, Ltd., are shown at the New York home office with Walton Ament, RKO Pathe vice-president.



HONORED by his associates, left. Larry Beatus, Loew New York district manager, was guest of honor, Tuesday night, at dinner tendered by the circuit's managers. Mr. Beatus was hired by Marcus Loew, 35 years ago, in Washington. Twenty years ago he moved to Manhattan, where he has supervised midtown theatres.

ADMISSIONS HOLD THE LINE DESPITE RISING COSTS

Only Four Cities Report Increases, First for Chicago in 10 Years

Theatre admissions throughout the country for the most part are holding the price line established during the war years. This is true despite the nationwide increase in the cost of living, general price rises which are becoming more noticeable, and organizational pressure for the discontinuance of the OPA upon its official expiration in June. Only four cities, Chicago, St. Louis, New Haven and Hartford, have had increases in admissions, and they are slight.

In Chicago the increase is the result of special conditions. It is the first general increase there in 10 years.

Labor Costs, Film Rentals Force Five-Cent Rise

A combination of rising labor costs and increased film rentals has forced a general rise in admission prices in the whole Chicago area, averaging about five cents, plus an additional one cent for taxes. The box office increases started Christmas week in the Great States theatres throughout Illinois, spread through the Balaban and Katz neighborhood theatres in Chicago in January, and were soon adopted by the Warner Theatres and most of the film houses of the Essaness Circuit.

The independent circuits as well as independent exhibitors in Chicago joined the trend earlier this month, most houses increasing their admissions about five cents. The trend was discussed informally by the Allied of Illinois board of directors during a meeting in Chicago, February 7, and it was generally agreed that this was the proper time to increase prices.

While independents did not announce the increase in their newspaper advertisements, the Balaban and Katz and Warner circuits made the new prices public as a matter of information. The additional copy was carried for a week.

Manta-Rose Circuit Announces Increase

Last Friday the Manta-Rose Circuit, operating theatres in Illinois and Indiana, held a general meeting of managers and home office executives in Michigan City, Ind., during which admission increases were announced.

With the exception of a temporary change at the Woods theatre, the price situation in the Loop's first run houses remains the same. The 95-cent evening top price, in effect at 5:30 P.M. week nights and noon Saturdays, has been adopted as the round-the-clock price at the Woods during the showing of "Bells of St. Mary's." The theatre plans to revert to its former price, however, with the next picture.

General admission prices in the Chicago area range from 55 to 95 cents.

In St. Louis, Fanchon and Marco have announced a five-cent rise in admission prices at two of its five first run theatres effective at once. Prices at the Missouri and Fox theatres, formerly fixed at 40 to 60 cents, are now 45 cents from noon to 1 P.M., Monday through Friday; 55 cents from 1 to five P.M., and 65 cents after 5 P.M. The prices on Saturdays, Sundays and holidays are 55 cents from noon to 1 P.M., and 65 cents thereafter.

Two Loew St. Louis Houses Have Not Altered Scale

While Edward Arthur, assistant general manager of Fanchon and Marco, declined to comment, it is understood that similar admission increases are planned for the circuit's first run and neighborhood theatres. Loew's State and Orpheum theatres in St. Louis, which now have a price scale ranging from 40 to 65 cents, have not announced any price changes.

Theatres in two cities in Connecticut have increased admissions from five to 10 per cent.

In New Haven the Poli circuit has increased from 55 to 60 cents the admission at the Roger Sherman theatre, and with the presentation of "Saratoga Trunk" the College theatre will follow. The Bijou in downtown New Haven is the only theatre remaining at the 55-cent top admission level. Other independent exhibitors there currently are considering increasing their admissions from 38 to 40 cents.

Meanwhile, in Hartford, nearly all theatres have increased their admissions five cents in the downtown area, while the neighborhood theatres are not changing.

Western Massachusetts theatres in general have remained on an even keel, reports from managers in Connecticut and Massachusetts indicate. Business has not slackened since the end of the war to a noticeable degree, and one circuit manager said, "We had expected that most of the people in Greater Hartford who had been employed in defense plants and other booming war industries here would return to Maine and Vermont after the war ended but for various reasons they have not done so and they still have enough war savings to keep our cash registers ringing."

Omaha-Nebraska Territory Shows No Increases

Admission prices have not gone up in the Omaha, Neb., territory yet, but exhibitors are thinking about it. Tri-States Theatres, which has three first run houses there, raised admissions temporarily from 44 to 60 cents and 50 to 65 cents for "Leave Her to Heaven," which opened Thursday at the Paramount.

"We could possibly raise our regular prices," said William Miskell, district manager, "but we will see how this picture goes. If it clicks the one week the price increase may stay."

On the other hand a survey of six key centers reveals that circuit and individual theatre operators contemplate no increase in prices.

In New York, spokesmen for the RKO, Loew's, Warners, Skouras, Century and Interboro circuits said that no plans were being considered at the moment for an increase in admissions in and around the metropolitan area.

No immediate increases are contemplated in the North Texas area by either circuit operators nor independents, said Raymond Willie of Interstate Circuit, while R. I. Payne of the Griffith circuit pointed out that the circuit's prices had remained at the same level all during the war and it was expected that they would remain unchanged.

Robb and Rowley Circuit Will Make No Change

Don Douglas, speaking for Robb and Rowley, said, "Our present prices are based on the wartime levels which, includes the 20 per cent amusement tax, which is said to be in effect as long as the war lasts and six months thereafter. As there has never been an official ending of the emergency we are still going on this basis and contemplate no change in the future."

Detroit exhibitors, including United Detroit Theatres, plan no raise in the present admission prices. The last major admission increase was in April, 1944. The prevailing prices there are in the 45 to 90-cent bracket.

Reports from Boston, Buffalo and Cincinnati indicate the same situation. The admission price range for these cities is: Boston, 40 cents to $1.10; Buffalo, N. Y., 40 to 70 cents, and Cincinnati, 30 cents to 70 cents.

OREGON KID PICKETS WIN BOX OFFICE CUT

Closed for more than two weeks by picketing school children seeking reduced admission prices, the Joy theatre in Vernonia, Ore., has reopened. After negotiations, the following prices were agreed upon: 20 cents for children, 40 cents for students and 50 cents for adults. Reports from the field indicate that other small town exhibitors may be faced with similar teen-age problems.

SORRELL CALLS OFF STRIKE; LEAVES AN "IF" IN MIDAIR

Abandons Plan, Warning Producers Must Show Good Faith in Talks

Hollywood Bureau

Battling Herbert K. Sorrell, president of the Conference of Studio Unions, met some stiff opposition to his strike threats last week, sized up his opponents, shrugged off some of the chips on his shoulder and announced to the applause of 3,000 Hollywood constituent union members that strike action, originally scheduled for Monday, would not be taken.

The strike would not be taken, Mr. Sorrell qualified, "so long as producers continue to negotiate with us in good faith."

Byron Price Led Group Reaching Settlement

Evidence of this good faith had been given in a series of discussions led, for the producers, by Byron Price, newly-appointed Hollywood vice-president of the Motion Picture Association of America, who apparently was the kind of man the unions wanted to talk to.

When the meeting started last week in the big panelled board room of the Producers Association's offices of Hollywood Boulevard and Western Avenue, Mr. Price was faced by a dozen representatives and lawyers for the unions and backed by almost as many representatives of the studios. This week he arranged that attendance be limited to four on a side and moved into his smaller, but still spacious, office on the same floor, getting away from the semi-religious atmosphere of the board room with its stained glass windows of medieval castles and French villages.

Mr. Sorrell announced his decision after several powerful labor forces announced theirs—and their decision was not to support the strike.

Those deciding against the labor leader were:

The Los Angeles Central Labor Council, which warned Mr. Sorrell and his 13 unions that it would consider a walkout "a wildcat strike."

Eight Unions Refuse to Go Along on Strike

Eight international unions of the American Federation of Labor, claiming membership of 25,000, which distributed circulars stating they would "comply with their contractual obligations" and work even if a strike were called. The unions were the International Alliance of Theatrical Stage Employees, with 14 member unions; the Screen Actors Guild, Screen Extras' Guild, Studio Plasterers No. 755, Studio Utility Employees No. 714, Studio Drivers No. 399, the American Federation of Musicians and the Culinary Alliance.

The Building Trades Council came out strongly against demanding pay increases under a strike threat and telegraphed union members to ignore the strike if called.

And in the rumor department was the report that three of Mr. Sorrell's unions had repudiated him, the studio plumbers, sheet metal workers and blacksmiths, dismissed by one CSU union official as "not a drop in the bucket."

The itch on the body of this discontent for Mr. Sorrell was a statement by Superior Court Judge Allen W. Ashburn of Long Beach: "He's going to jail."

Issues Warrant for Sorrell After Non-Appearance

January 7 Mr. Sorrell was sentenced to serve 16 days in jail and pay a fine of $1,700 for contempt of court growing out of mass picketing at the Warner studio last October. Judge Allen charged last week that Mr. Sorrell had failed to appear in court for either fine or sentence and so issued a warrant for his arrest. The warrant was served, Mr. Sorrell arrested and then released on a habeas corpus writ in time to make the no-strike announcement Sunday, tagging it with "maybe I'll be in jail after Wednesday serving that 16-day sentence, unless our attorney can do something about that."

Mr. Sorrell's legal entanglements brought a change in the meeting program, too. All last week the arguments started early in the afternoon and lasted until six. This week they were meeting after dinner.

Last Friday representatives of the producers and of the CSU met for almost four hours in the afternoon and as the meeting ended the strike was still imminent.

Representing the producers were B. B. Kahane, Columbia; E. J. Mannix, MGM; Y. Frank Freeman, Paramount, and Mr. Price. With Mr. Sorrell were Les Sanders, electricians, Ed. Mussa, set designers, and James Skelton, carpenters.

By Sunday Mr. Sorrell had reconsidered. He told his CSU membership at a mass meeting that he was agreeable to acceding to the producers' insistence that working conditions and wage increases be negotiated simultaneously.

Asserting that the adoption of a 36-hour work week, for which the union wants 48 hours of pay, would have the effect of keeping all carpenters employed, without necessity for retaining the set-building jobs claimed by the IATSE, Mr. Sorrell indicated that he was willing to abide by the AFL directive on that bitterly contested point.

He also indicated a willingness to relinquish control of white collar workers, but this, he said, was conditioned upon the Screen Office Employees Guild being "made intact" before turning it over to the AFL Office Workers Union.

Because of Mr. Sorrell's retraction of his strike threat and because of an evident swing of labor sentiment away from the CSU leader, Hollywood observers believe that no further drastic action will be taken for several weeks.

Coincident with the producer-CSU talks it was reported that IATSE sound men were demanding a percentage of the gross of those pictures on which they work. The demand was reportedly submitted last year. The rate of percentage is believed to range from one-half of one per cent to two per cent, depending upon cost of production.

WORKERS "DISGUSTED WITH STRIKES": SCHENCK

Many film workers are "disgusted with strikes", observed Joseph M. Schenck, head of production for Twentieth Century-Fox, in New York last week. He said that in case of a strike his studio would remain open if workers would cross the picket lines. Several powerful unions have indicated they would cross the lines.

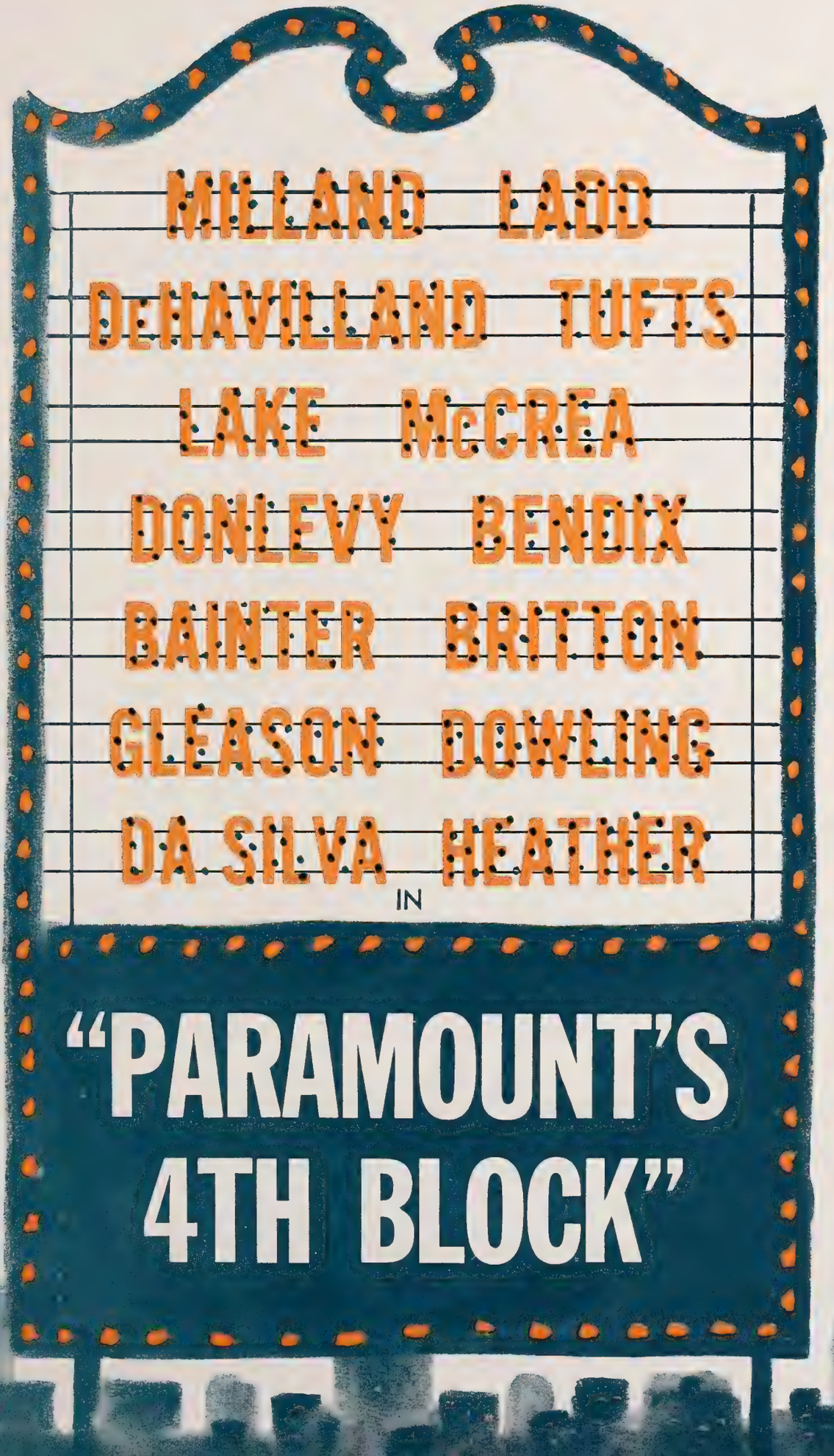
"Falcon" Contest Winners Selected by Editors

Winners in the RKO Radio "Falcon in San Francisco" contest were selected by motion picture and radio trade paper editors this week at a luncheon in the Hotel Astor, New York. The contest was sponsored jointly by RKO Radio, The American Safety Razor Corporation and the Mutual Broadcasting System. The first award, $500 in bonds, was shared by Earl Hubbard, advertising director of 20th Century theatre, Buffalo, and William A. Schweitzer, promotion manager of WEBR, Buffalo. Second award, $200 in bonds, was shared by William Welton, manager of the Strand, Salina, Kan., and Ray Jensen, manager of KSAL there. The third award of $100 in bonds was shared by Daniel Lewis, Cooperative theatres, Detroit, and Barbara MacFarland, sales promotion, for station CKLW, Detroit.

Zanuck's Mother Dies

Louise Zanuck Norton, 76, mother of Darryl Zanuck, vice-president in charge of 20th Century-Fox production, died Monday at her home in Hollywood. Mrs. Norton also leaves a brother, Harry Tompin of San Fernando, Cal., and three grandchildren, Darrylin, Susan and Richard Zanuck.

A 14-STAR SENSATION



THE GREATEST
OUTDOOR ROMANCE OF THEM ALL...
MADE GREATER BY THE MAGIC OF

Technicolor!

Twice before this world-famous adventure classic has proved itself one of the most popular box-office attractions of all time, towering mountain-high above the common run of Western specials... And now Paramount has given it "the best presentation it has had," says M. P. Daily, adding for the first time the tremendous pull of Technicolor!

Owen Wister's

The V

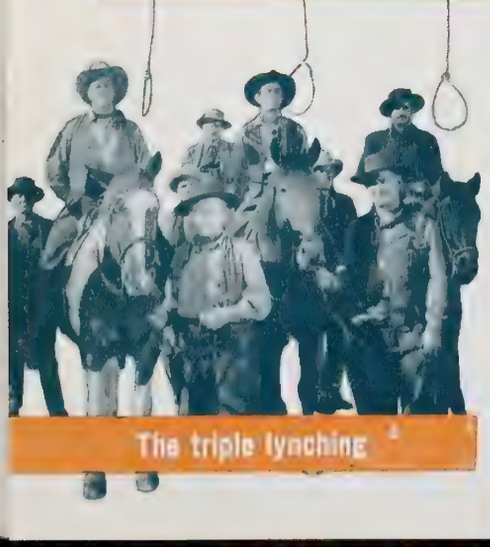
TWO GENERATIONS HAVE THRILLED TO THESE FAMOUS SCENES



"When you call me that, smile!"



The midnight stampede



The triple lynching



The manhunt at sundown



The greatest romance in Western fi



When you play this Smile

RGINIAN

FROM THE NOVEL READ BY MILLIONS

since it was first published in 1902...
Now in the 52nd reprint edition *and still selling!*

NOW ADVERTISED TO 66 MORE MILLIONS

in *full color*, half-page ads in 56 key city
Sunday papers, plus space in 7 big national magazines!

WITH THIS GREAT STAR CAST

portraying the characters the whole
world knows and loves!

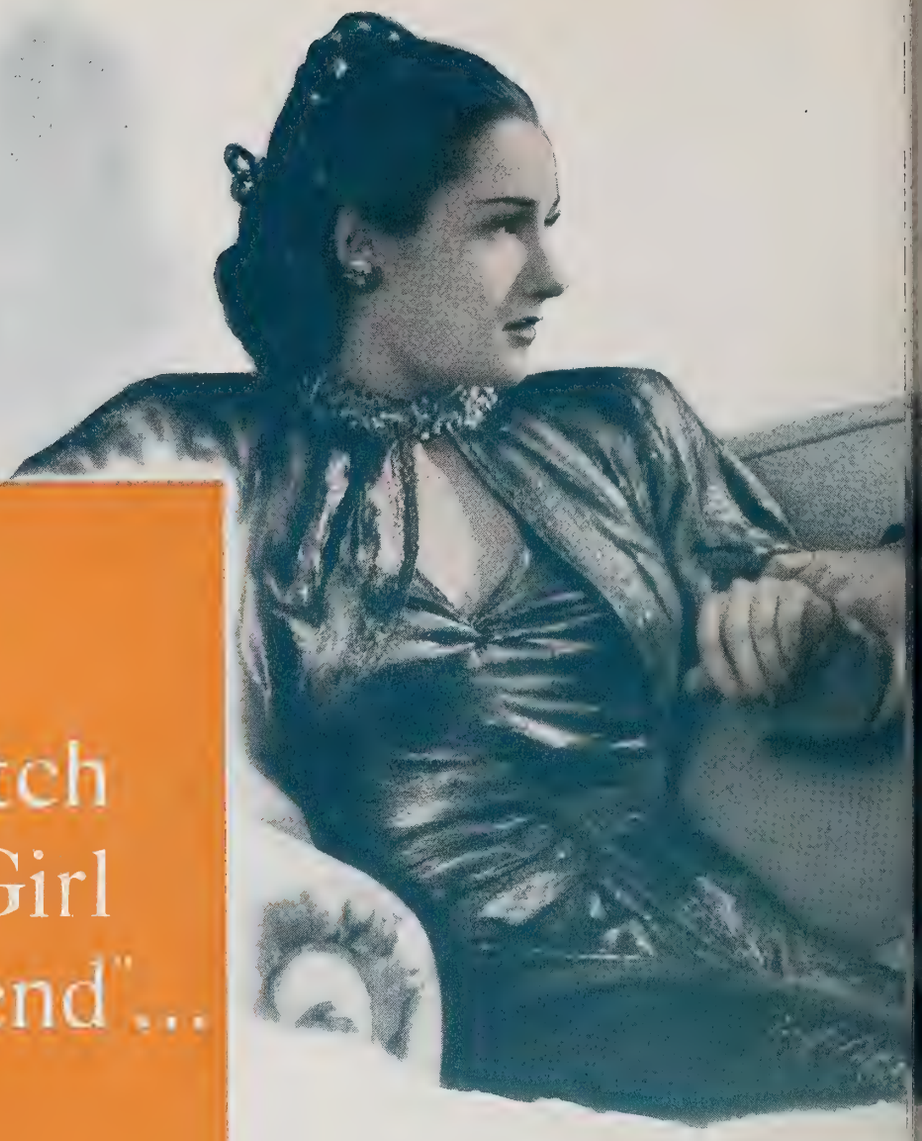
Starring

JOEL McCREA ..... as The Virginian
BRIAN DONLEVY ..... as Trampas
SONNY TUFTS ..... as Steve
with
BARBARA BRITTON ..... as Molly

Fay Bainter, Tom Tully and Henry O'Neill

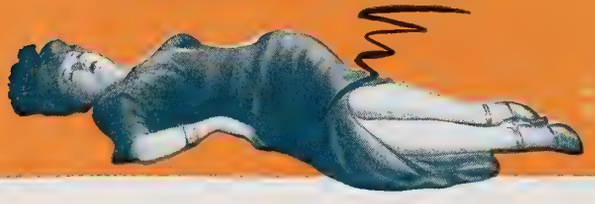
Produced by PAUL JONES • Directed by STUART GILMORE

Screen Play by Frances Goodrich and Albert Hackett • Based on the Novel by Owen Wister and the play by Kirk La Shelle and Owen Wister



LADD
Meets His Match In the "Natch" Girl Of "Lost Weekend"...

AND THE FIGHT GOES 11 REELS TO A FINISH!



ALAN LADD

"The

What an electrifying combination for the kind of hard-hitting melodrama that made Ladd a sensation!... And he's got *double* dame trouble because Veronica, the girl who shared his first great triumphs, is making passes at him too, in their "Best Vehicle since 'This Gun For Hire'"—a suspense-swept drama of murder in full bloom, by world-famous mystery novelist Raymond Chandler!



HOWARD DA SIL

Produce



These Are Mighty Strong Words—But All 27 of Them Appeared in "M. P. Daily"

"Entertainment no audience in the world has a right to resist...About the brightest, tightest piece of melodramatic craftsmanship that has come from the camera in years!"

"the Life of Riley"

VERONICA LAKE · WILLIAM BENDIX

UE DAHLIA"



With 3 Featured Finds From "The Lost Weekend"



DORIS DOWLING



FRANK FAYLEN

and TOM POWERS

GEORGE MARSHALL Production

HN HOUSEMAN • Directed by GEORGE MARSHALL

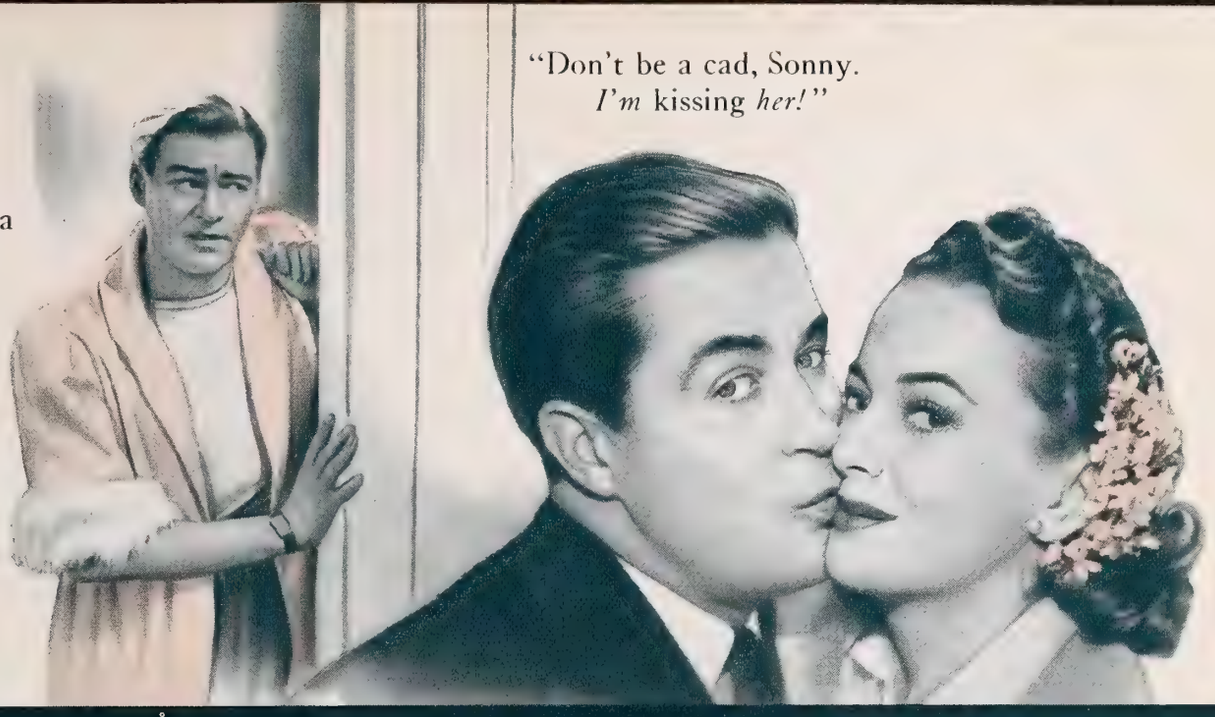
Written by Raymond Chandler

The Movie Man of the Year

IN PA



Winner of "Look" Magazine Annual Medal
And N. Y. Film Critics' Annual Award
For the Best Male Star Performance of the Year



OUNT'S MOST RIOTOUS COMEDY-ROMANCE SINCE "PRACTICALLY YOURS"

Timed to bring you the screen's most versatile star at the very apex of his fame . . . In an amazing switch from the terrific drama of "The Lost Weekend" to his finest farce comedy since "Arise My Love" . . . Leading a hilarious 3-star race to the altar . . . As he and Olivia and Sonny try to figure out who's honeymooning with whom.

Olivia DeHavilland
Ray Milland · Sonny Tufts

in

The Well Groomed Bride

Two grooms with but a single bride

De Havilland's de-lightful in her first picture in 2 years

with

JAMES GLEASON · CONSTANCE DOWLING · PERCY KILBRIDE · JEAN HEATHER

Produced by FRED KOHLMAR · Directed by SIDNEY LANFIELD

Screen Play by Claude Binyon and Robert Russell

They're made you a thriller!

"The Best Pine-Thomas Picture to Date."—M. P. Daily

"The Best Pine-Thomas Job Yet to Hit the Screen."—M. P. Herald

"Pine-Thomas Have a Winner in This Offering."—Hollywood Reporter



"They made me a Killer"

Starring

ROBERT LOWERY and BARBARA BRITTON

with Lola Lane · Frank Albertson · Elizabeth Risdon · Byron Bar

Directed by WILLIAM C. THOMAS

Screenplay by Geoffrey Homes and
Winston Miller and Kae Salkow

Add

THE VIRGINIAN
THE BLUE DAHLIA
THE WELL-GROOMED BRIDE
THEY MADE ME A KILLER

To

THE LOST WEEKEND
LOVE LETTERS
DUFFY'S TAVERN
THE STORK CLUB
KITTY
ROAD TO UTOPIA
MISS SUSIE SLAGLE'S

And You Get

Paramount's GREATEST YEAR

PRINTED IN U.S.A.

MAJORS SIT UP NIGHTS OVER ALLIED CHECKING FORMULA

Auditing and Bonding Plan for Independent Theatres Goes to Distributors

by WILLIAM G. FORMBY

Distributors this week were studying the first comprehensive plan ever advanced by a national exhibitor organization for the checking of playdates on percentage pictures. The outline was presented to company presidents Monday in New York in a letter from Washington as authorized by the board of directors of Allied States Association of Motion Picture Exhibitors in New York convention February 12.

The plan, submitted in an atmosphere of complaints from regional and state exhibitor units against current checking practices, called for the substitution of bonding and auditing. The proposed system would largely eliminate visible checking as now practiced, although it was generally agreed the transition would be gradual.

Home Offices Publicly Silent on Proposal

H. A. Cole, chairman of the Allied Checking Committee, remained in New York until Thursday of this week to be available for any discussions that distributors wished to hold on the subject. Home office executives were publicly silent, and privately interested.

"The checking and auditing of theatres by individuals employed by the distributors or by checking or auditing concerns acting for the distributors is by its very nature irksome, subject to abuse and destructive of confidence," the communication, dated February 15, to the company presidents, declared. It added that "sole responsibility" for the complaints cited "could not be placed on any one branch of the industry."

Allied felt as early as last Summer, it was pointed out, that "nothing could be gained by patching up the old system; that the problem should be dealt with constructively and an entirely new system devised."

Would Allow Companies To Examine Books

The essence of the plan was outlined briefly. "It is proposed," the letter stated, "that all exhibitors who wish to do so, and are acceptable to the surety, be afforded the opportunity to post with the distributors, either severally or jointly, a bond or undertaking, with a prominent bonding or insurance company as surety, guaranteeing the payment by the bonded exhibitors to the distributors of all sums due under their exhibition contracts."

It was proposed that the bonding or insurance company "devise and require that bonded exhibitors use special forms for keeping their records and accounts. The company would have access to these accounts and records and could examine and audit the same at such intervals and in such respects as it deemed necessary."

Single Company Could Best Handle Project

Bonding, it was pointed out, would necessarily be voluntary. In return for such voluntary action, the exhibitor "would thereby be relieved of checking and auditing by the distributors, and the latter, having their returns guaranteed by the surety, would have no further legitimate interest in checking or auditing."

It would be preferable, Allied declared, if one large auditing company or insurance company would undertake the entire project "instead of having separate undertakings for each distributor." It was the Association's point that "since there would be no joint ownership by the distributors of the bonding company, and the results of audits would be kept strictly confidential, it is not believed that there would be any legal bar to their joint participation in the plan."

The principle of the plan, it was explained, "is to place the entire subject beyond the control of either the distributors or the exhibitors." To that end, it was suggested that the bonding or insurance company might have to engage a "reputable" accounting firm for the audits. "The distributors might even require that," Allied noted, "since the bonding company would in effect be investigating and reporting on its own liability."

Objections Pointed Out But No Detailed Plan

Reiterating that it was not its purpose, nor within its current ability, to present a detailed plan, Allied pointed to some of the more obvious objections, and offered the following thoughts on them:

"Cost: Whether or not this proposed method would cost the distributors more than checking and auditing as now practiced, during the first year or two, we have no means of knowing. However, as each exhibitor was accepted into the system, checking and auditing expense so far as his theatres were concerned would cease. It is reasonable to assume that as the system proves its value it will grow in favor and we could soon look forward to the day when all direct checking and auditing expense would be eliminated. Moreover, the bond premiums, like fire insurance rates, would be affected by experience and as the losses were reduced so the premium rate would decline.

"Acceptability: It has been suggested that no insurance or bonding company could be found that would underwrite such a huge undertaking. Of course, that objection cannot be answered until an attempt has been made. While a company might hesitate to bond all exhibitors as a class, that is not essential to the plan. The aggregate undertaking would be the sum of the several individual risks assumed based on an investigation of the character, reputation and credit of the bonded exhibitors. It may be assumed that the exhibitors who first avail themselves of the bonding privilege will be those whom the surety would be most eager to accept.

Say Exhibitor Objections To Bonding Overcome

"Will the exhibitors support the plan? To some exhibitors inexperienced in such matters the idea of being 'bonded' was at first repugnant. But when it was explained that performance and fidelity bonds are a matter of common practice in other lines of business—that to be accepted by a bonding company is a compliment rather than the reverse—their objections disappeared. As stated, the plan was unanimously approved by the Board of Directors; there were approximately 60 exhibitor observers in the room at the time and none voiced any opposition. The directors expressed the belief that the plan would find favor in their respective territories."

Pledge "Simple" License Code

A new era of cooperation between New York City's exhibitors and city officials was promised 400 members of the industry at a luncheon Wednesday in the Hotel Astor sponsored by the Motion Picture Associates. The pledge was delivered by Benjamin Fielding, the city's new License Commissioner.

After examination by theatre owners and himself, the city's license code, applying to New York theatres, will be drastically revised. It will become a "simple statement of rules and regulations," Mr. Fielding said.

New officers of the Associates were installed at the luncheon. They are Fred J. Schwartz, of the Century Circuit, president; Morris Sanders, Twentieth Century-Fox, first vice-president; David Snaper, New Jersey exhibitor, secretary, and Jack Ellis, United Artists, board chairman.

Mr. Sanders, opening the luncheon, noted the organization's charitable work. Samuel Rinzler, Brooklyn exhibitor, was toastmaster and also delivered an appeal for the organization's charities.

ON THE MARCH

ABOUT PEOPLE

by RED KANN

HEREWITH the All-American Pushovers of 1946, a solid star aggregation in the style of the All-Americans. The football season is months off, but this will allow for additional training.

The contributor, refusing published credit, says their training is already expert, makes it clear it's all good-humored anyway and strictly for fun. Having slipped this floor under his nominations, he goes on:

Bitter End—Nate Yamins.
Block Booking Tackle—Abe Myers.
On Guard—Jack Kirsch.
Off Guard—Harry Arthur.
Block and Tackle—Nasser Brothers.
Both Ends and the Middle—Bob McNeil and Mike Naify.
One Quarter Back (also Captain)—*Abe Blank.*
Anything Back—Charlie Skouras.
All Back—Jim Sharkey.
Full Back—Ralph Branton.
Little Back—Bert Stearn.
Way Back—Fred Dolle.
Off Center—George Manos.
Exploding Center—Harry Vinnicoff.
Interference—Rick Rickets on.
Buck Passer—John Friedl.
Chronic Kicker—E. V. Richards.
Coach—Frank Rogers.
Costume Coach—Bob O'Donnell.
Trainer—Walter Immerman.
Cheer Leaders—Harry Brandt and Bob Poole.
Substitutes—Ed Durwood, H. J. Griffith, John Balaban, Harold Fitzgerald, E. M. Loew and Sid Samuelson.

The captain says: "It is distinctly understood the players are not subject to the usual intercollegiate rules or penalties, but play the old Army game exclusively."

Comes the Day

FOR ten years now, Sidney Skolsky has found enough substance and enough fun in the HERALD'S "What the Picture Did For Me" department to devote his syndicated newspaper column to it once approximately every two weeks. In Hollywood as elsewhere—New York, Washington, Boston, Chicago and other key points—the popular Sidney enjoys a wide reading audience.

The long record of this activity shows that Skolsky does not always agree with what plain-spoken theatremen have to report; that he often superimposes upon their evaluations of boxoffice merit appraisals of his own. Actually what comes out, consequently, is the exhibitor plus Skolsky.

Somehow or other, there always comes a day, and Sidney is getting prepared for his. He's getting prepared because he is now a producer as well as a columnist. His picture, and his first, is "The Story of Jolson" these many weeks at work at Columbia with Larry Parks portraying Jolson under the direction of Al Green. Skolsky brought the idea to Harry Cohn who bought it. It was enough to get Sidney the job as producer.

In its own time, the attraction will reach the market, filter through its first runs and thereafter down the line to the men who make this HERALD department so broadly known and read. Skolsky, having done it to them in his column, will find it being done to him. The unknown equation for the future to settle is what Skolsky will do in his column when the reports start flowing on his own picture.

He says he faces his fate stoically and with bravery.

■ ■ ■

DANNY KAYE rounds out his stage appearance at the Paramount next Tuesday night. Bob Weitman, managing director of the theatre, expects anything to happen that evening. Here is part of what's happened so far, proving those who paid their way to see "Masquerade in Mexico" and "Miss Susie Slagle's" got a lot more:

Coast visitors back stage, by accident or by invitation, haven't always been warned, but they automatically become part of the act usually at the last performance. The other occasion it was Virginia Mayo, Keenan Wynn and Peter Lawford.

The night he opened, Kaye was nervous. "I'm nervous," he said to Weitman. "Take this," replied Bob, handing him nourishment known under another name as brandy. Weitman handed to Kaye, and Danny accepted, two or three times. "What about dinner?" asked Kaye. "Later," said Weitman. And later it was—at Sardi's where Kaye continued nervous and Weitman continued handing it out.

By the time ten o'clock and Kaye's final show arrived, Danny was not exactly reflecting pain. He went on, of course. All stops were pulled and on stage Kaye remained for 71 minutes. He did his single, dragged on the other performers like Georgia Gibbs, Bob Chester and Tip, Tap and Toe, fiddled around the console, Dracula-like under a green spot, bounced up and down the aisles, ate apples, kept homeseeking members of the audience from leaving the theatre. It was snowing outdoors anyway.

Weitman says it was the longest single stretch ever put on by any performer in the long history of the Paramount, and he has played a stunning roster of big ones.

Weitman fails to say whether he'll be glad when Kaye finishes Tuesday next. The conclusion is what you make it.

▽

IT'S been the subject of a lot of gags. But found at last is the writer who insists he has it in his contract—a clause which makes it unrequired for him to talk to the head of the studio.

Skouras Names Executives for Red Cross Drive

The industry's Red Cross Drive, scheduled for March 14-20, began to take shape this week as Spyros P. Skouras. Twentieth Century-Fox president and national chairman of the drive, announced additional names of those who have accepted key positions on the executive staff.

They are: Harold J. Fitzgerald, president of Fox Wisconsin Theatres, national campaign director. He will be assisted by Seymour Peiser, advertising and publicity director, Fox West Coast Theatres, and B. J. Hynes, managing director of the Fox Intermountain Amusement Corporation.

William J. Kupper, general sales manager of Twentieth Century-Fox, national distributor chairman.

Martin Moskowitz, 20th-Fox executive, assistant to Mr. Kupper.

Donald A. Henderson, treasurer of 20th-Fox, treasurer.

Charles Schlaifer, head of 20th-Fox advertising, publicity and exploitation, national publicity director.

Morris Kinzler, of the Kayton Spiero advertising agency, associate national publicity director.

Neil Agnew, vice-president of Vanguard Films, and William C. Michel, executive vice-president of 20th-Fox, chairmen for the corporate gifts and home office collections division.

Irving Kahn, radio manager for 20th-Fox, radio chairman.

National Screen Service again has volunteered to distribute trailers and accessories, according to Herman Robbins, president.

Mr. Skouras met a group of Red Cross officials and industry executives February 14 at a luncheon at which plans were discussed for the drive.

Cut Sunday Show Hours

To satisfy requests from religious and civic organizations, Joseph S. Borenstein, manager of Warners' Strand, New Britain, Conn., has asked that the Ordinance and Salaries Committee withdraw a request for extension of Sunday film theatre hours.

Valentine in Film Debut

Former New York Police Commissioner Lewis J. Valentine made his debut as a screen actor February 15 with the premiere showing of the first issue of "The Crime Newsreel" at the Ambassador theatre, New York.

Soviet Films for Philippines

Soviet films again will be shown in the Philippines. Rosa Madell, vice-president of Artkino Pictures, has announced that a distribution deal has been closed with the Tomas R. Del Corro agency for the showing of two films.

Newsreel Crews Don Atom Suits for "Operation Waterspout" in Pacific

by CHARLES S. AARONSON

WHEN THE Army and the Navy of the United States in the budding summer of May and June take steps to ascertain what will happen on, beneath and above the surface of the sea following the amiable partitioning of a measly atom of uranium, the cameras will be there, too, to watch, record and file for future reference.

This recording of the somewhat unpredictable result of that atom-splitting, with a couple of deep-Pacific isles, a few million fish and an assortment of ships of the line as potential victims, probably will be the most photographed event in history. This of course presupposes that anyone—or anything—returns from the immediate or adjacent scene with a whole skin, or half thereof, not to mention a camera-full of epoch-making negative.

To Mobilize Full Strength

At the specific request of a Government which recognizes only too well the importance of screen coverage of what needs to be covered extensively and accurately, steps are being taken to mobilize the full strength of the industry's recording apparatus—manpower and equipment.

With feature and documentary production facilities at the command of the Army and Navy, it is basically a newsreel job, and a newsreel man will call the shots. Commander William Park, formerly of Paramount News, is the man in charge of photographic matters for Joint Task Force 1.

Obviously, it would be rather a problem if camera crews were running all over the Pacific Ocean looking for vantage points from which to shoot the big shoot, so the pool arrangement found so successful—if uninspired—during the filming of World War II, will be employed.

Name Newsreel Men

E. P. Genock, Paramount News editor, has been designated to select the cameramen who will cover the ocean for the newsreels, and he has named his men. All the newsreels will get the unrestricted footage.

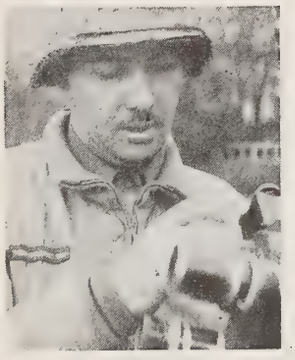
With Mr. Genock going along as coordinating editor, the six top-flight cameramen who have been named for the enviable assignment are: Sanford Greenwald, wartime Air Force Signal Corps colonel, now with Paramount; Al Brick, Movietone News, who was around during a memorable incident at Pearl Harbor late in 1941; Arthur Gaskill, News of the Day, present and busy at the Japanese surrender on the battle wagon Missouri; Victor Jurgens, March of Time's Pacific cameraman; Thomas Priestly, Universal European war correspondent, and the redoubtable veteran of many a tough assignment over the years, Robert (Bob) Donahue of Pathe News.



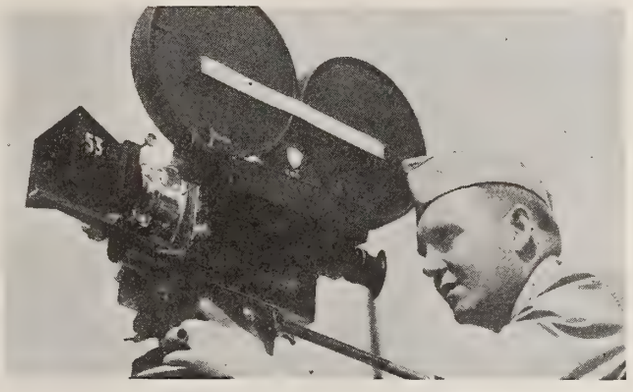
ROBERT DONAHUE, Pathe



AL BRICK, Movietone News



THOS. PRIESTLEY, Univ.



LT. COL. ARTHUR GASKILL, News of the Day



VICTOR JURGENS, Time

Meanwhile, Joyce O'Hara, aide-de-camp to Eric Johnston, president of the Motion Picture Association of America, will be liaison with Hollywood, to ascertain whether the studios prefer to be represented by pool cameramen or have one company do the job.

Commander Park has cautioned that all media must of necessity limit the number of their representatives because of the demand on facilities. To prevent invasion of one field by another in the disposition of material on which anyone would give an eye tooth to score a scoop, if feature pictures are taken, the newsreels will not be permitted to "sell footage to poverty row," for competing productions. Other than this, there will be absolute freedom of action—it says here.

There will be cameramen all over the place, according to present plans, on ships and planes taking material and personnel to the scene of the tests, at Pearl Harbor and on various Pacific islands where assignments will be made. The Pacific looks to be as busy as Central Park Lake on a warm Sunday.

Incidentally, there is a spate of concern over the matter of the safety of everyone involved, since even the most knowledgable scientist on the staff isn't placing any bets as to what's going to go where—or how—when the atoms start splitting.

The cameras will be shielded against radioactivity by elaborately-built turrets and heat shields. The distances at which the photographers will be able to operate their cameras are still a matter of speculation. Newsreel editors have been told cameramen would get no closer than 30 miles away.

There has been some skepticism about how much a camera can record at 30 miles.

Pacific-Atom Air Shuttle

The plans for processing with speed and dispatch call for the establishment of what will amount to a special Pacific-Atom Shuttle Service. No less than two carriers, a number of destroyers and both land and sea planes will be utilized for the transportation of film men, reporters and radio representatives. An Air Force B-54 plane service will operate on a daily schedule from the scene, with lab processing at Anacostia.

Just what will happen in those far reaches of the Pacific come spring is at this moment only slightly predictable. But whatever does happen, and it should be plenty, with Hiroshima as a tip-off, it will be captured on film if humanly possible, and put in a can, and then on a screen, there perhaps to provide a pattern for world behavior, which could do with a new pattern or two.

The Navy calls the test "Project Crossroads," but Navy men about Washington privately call it "Operation Waterspout."

Box Office Champions for The Month of January

BELLS OF ST. MARY'S
(RKO Radio)

Produced and directed by Leo McCarey. Screenplay by Dudley Nichols. Story by Leo McCarey. Director of photography, George Barnes. Music score by Robert Emmett Dolan. Cast: Bing Crosby, Ingrid Bergman, Henry Travers, William Gargan, Ruth Donnelly. Release date, December 25, 1945.

KISS AND TELL
(Columbia)

A George Abbott production, produced by Sol C. Siegel and directed by Richard Wallace. Play and screenplay by F. Hugh Herbert. Director of photography, Charles Lawton, Jr. Musical director, M. W. Stoloff. Cast: Shirley Temple, Jerome Courtland, Walter Abel, Katharine Alexander, Robert Benchley. Release date, October 18, 1945.

LEAVE HER TO HEAVEN
(Twentieth Century-Fox)

Produced by William A. Bacher. Directed by John M. Stahl. Screenplay by Jo Swerling, based on the novel by Ben Ames Williams. Music by Alfred Newman. Director of photography, Leon Shamroy. Technicolor director, Natalie Kalmus. Cast: Gene Tierney, Cornel Wilde, Jeanne Crain, Vincent Price, Mary Philips. Release date, January, 1946.

THE LOST WEEKEND
(Paramount)

Produced by Charles Brackett. Directed by Billy Wilder. Screenplay by Charles Brackett and Billy Wilder. Music score by Miklos Rozsa. Director of photography, John F. Seitz. From the novel by Charles R. Jackson. Cast: Ray Milland, Jane Wyman, Philip Terry, Howard da Silva, Doris Dowling. Release date, November 16, 1945.

THE STORK CLUB
(Paramount)

A B. G. De Sylva production. Directed by Hal Walker. Associate producer, Harold Wilson. Screenplay by B. G. De Sylva and John McGowan. Music direction, Robert Emmett Dolan. Director of photography, Charles Lang. Cast: Betty Hutton, Barry Fitzgerald, Don De Fore, Andy Russell, Robert Benchley, Bill Goodwin. Release date, December 28, 1945.

THEY WERE EXPENDABLE
(Metro-Goldwyn-Mayer)

Produced and directed by John Ford. Associate producer, Cliff Reid. Screenplay by Frank Wead, based on book by William L. White. Director of photography, Joseph H. August. Music score, Herbert Stothart. Cast: Robert Montgomery, John Wayne, Donna Reed, Jack Holt, Ward Bond. Release date, November–December, 1945.

10,000 Theatres Aid Brotherhood Week Campaign

More than 10,00 theatres throughout the United States screened a special trailer this week in celebration of "American Brotherhood Week." Additionally, Chief Justice Harlan F. Stone and Associate Justices Felix Frankfurter and Frank Murphy of the U. S. Supreme Court, each representing a different faith, appeared in midweek newsreels urging tolerance and understanding among racial groups.

Hundreds of representatives of the National Conference of Christians and Jews, under whose auspices the week-long observance was held, served as liaison for the theatres exhibiting the special David O. Selznick trailer, "The American Creed," which featured James Stewart, Ingrid Bergman, Van Johnson, Jennifer Jones, Katharine Hepburn, Walter Pidgeon, Shirley Temple, Eddie Cantor and Edward G. Robinson.

A goal of $4,000,000 had been set for collection during the week to further the work of the Conference.

Spyros P. Skouras, president of Twentieth Century-Fox, is national chairman of the film industry committee for "Brotherhood Week."

New York State Collects $316,009 in License Tax

The motion picture tax collected on films reviewed for licensing brought $316,009 to New York State in the fiscal year ending March 31, 1945, and it will yield an estimated $300,000 for the year ending March 31, 1946, Governor Dewey reported in his annual budget message. He said that the collection for the first 10 months of this fiscal year has amounted to $258,000. Cost of operating the State Education Department's motion picture division, reviewing and licensing agency, has been between 30 and 35 per cent of the total collected from the producer-paid tax.

Detroit Film Handlers Call Off Wage Strike

The threatened wage strike of 140 film handlers at the Detroit film exchange was called off last week following a meeting of Local B-25, film shippers, inspectors and clerks. Unionists voted to delay strike action pending a conference with representatives of the motion picture companies, who are expected to arrive in Detroit February 28.

Harold Hurley Dies

Harold Hurley, 48, former Paramount producer, died Monday night at Ojai, Cal., where he had lived with his sister after retiring from production. He was formerly an assistant to Emanuel Cohen and Ernst Lubitsch.

PCC ITO Backs CIEA Action

Ratification of the action taken by the Conference of Independent Exhibitors Association against continuation in any form of the War Activities Committee and condemnation of theatre checking practices featured the four-day session of the Pacific Coast Conference of Independent Theatre Owners board of trustees which ended last Friday in San Francisco.

Support of the PCCITO also was assured in CIEA plans for the expansion of scope to include matters not handled originally by the Allied-sponsored organization. PCCITO, although not a member of Allied, is a CIEA member. L. O. Lukan, trustee representing the Seattle unit, was named observer to the Allied board meetings. He succeeds in that position, Hugh Bruen, of the ITO of Southern California and Arizona.

Support for repeal of the Federal admission tax and opposition to audience collections for the Red Cross drive next month were registered in other resolutions.

Checking practices, the trustees declared, are objectionable to exhibitors and patrons.

William F. Rodgers, vice-president in charge of sales for MGM, addressed the convention, urging that industry problems be settled within the trade.

Wartime Taxes Continue For Canada's Theatres

Canadian theatres still must pay both Federal and provincial amusement taxes since the Dominion Government has indicated that the 20 per cent excise on theatre grosses, plus the provincial levies, will continue for the time being. The combined levies run as high as 35 per cent of the gross in some cases and bring in $13,500,000 annually.

National Screen to Handle All U.A. Accessories

United Artists has completed arrangements with National Screen Service to handle the distribution of all UA advertising accessories starting March 1.

International Pictures

GIVES THE SCREEN

THE GREAT DRAMA OF OUR TIME!

(MILLIONS WILL WANT TO SEE IT AGAIN, AGAIN AND AGAIN!)


THE LOVE STORY
today -
GOOD ENTERTAINMENT
U INTERNATIONAL

that will live with you tomorrow - and forever!

INTERNATIONAL PICTURES presents

Claudette Colbert

Orson Welles

George Brent

in

TOMORROW IS FOREVER

with

Lucile WATSON Richard LONG Natalie WOOD

JOYCE MacKENZIE Directed by IRVING PICHEL Produced by DAVID LEWIS

Novel and Ladies' Home Journal story by GWEN BRISTOW • Screen Play by LENORE COFFEE

Music by MAX STEINER Released by RKO RADIO PICTURES, Inc.

Presold

through National Magazine Advertising to 34,295,170 CIRCULATION!

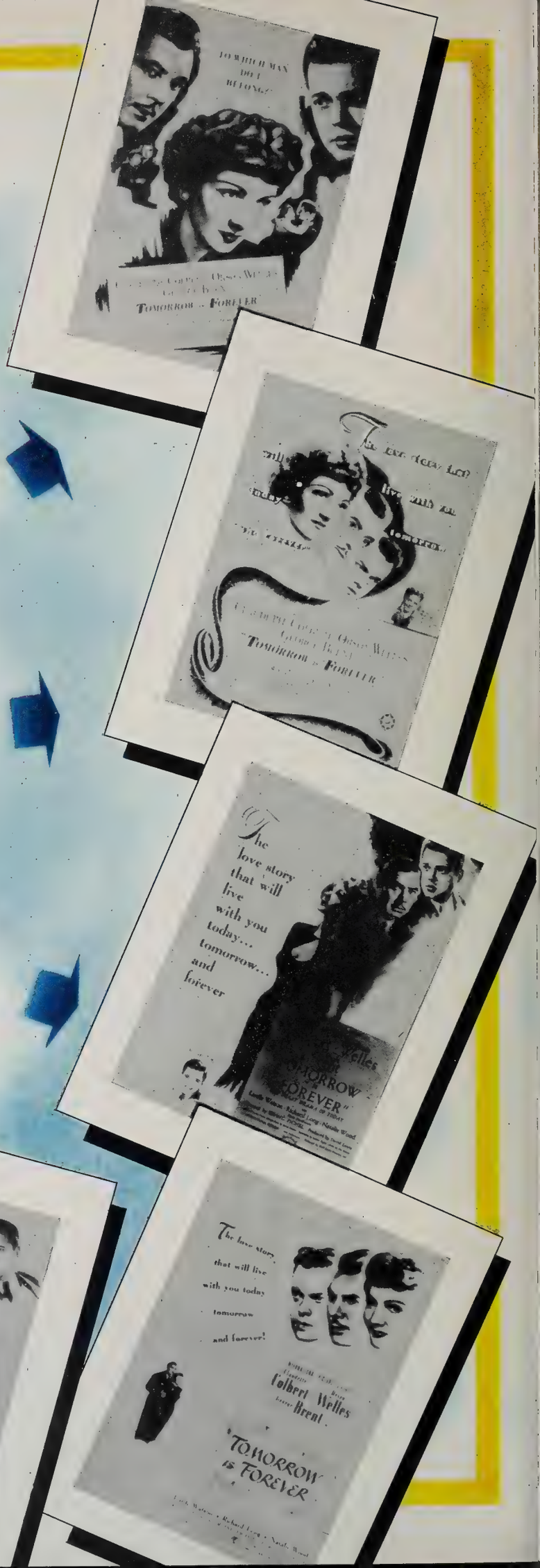
. . . Full-page ads in LIFE – LADIES HOME JOURNAL – WOMAN'S HOME COMPANION – SATURDAY EVENING POST – COSMOPOLITAN – REDBOOK – TRUE STORY – TRUE CONFESSIONS – LOOK – PARENTS – PIC and the ENTIRE FAN LIST . . .

. . . Promoted over the air to more millions of homes through broadcasts of the hit song,

"TOMORROW IS FOREVER"

because

"GOOD ENTERTAINMENT IS INTERNATIONAL"



"Shorter Films Would Save Time and Money for Distributor and Exhibitor"

—J. B. CARTER, BROWNING, MO.

HORROR pictures, "B" films and serials, the standbys of many a smaller situation, come in for criticism in this second group of expressions of exhibitor opinion. The constant plus-and-minus evaluation of product screened is the business of the nation's exhibitors, and these types are currently listed on the minus side of a number of exhibitors' ledgers. The "B" films are criticized because they run too long, the horror pictures and the serials because they are not often designed for children. On the plus side of the ledger is the drawing power of Westerns and animal pictures, particularly those filmed in color, of shorts, musicals and costume pictures. Taking their cues from the public which pays the freight, the exhibitors state their likes and dislikes explicitly:

Altogether too many percentage pictures. Indirectly the exhibitor is the one who has to pay the cost of checking the difference between the red and black ink.—*George T. Rybica, Lyons Theatre, Lyons, Ill.*

The producers should definitely cut down script so as to get away from drawn out features which get tiresome, also to enable exhibitors to get audiences out sooner. This especially applies to the smaller house that needs the extra business to survive under the present cost of operations.—*W. Heald, Colony Theatre, Brooklyn, N. Y.*

Under the present method of selling there are always too many percentage pictures being sold in the small towns. In my two situations I find I always lose money on the 50 per cent pictures, and am lucky to break even on the 40's, yet the distributors keep asking for more and more. In my theatres the percentage average returns will just about pay the distributors for the checking expenses, so why let the checkers make the money? They have no money invested in the business. I've tried to argue with the distributors to sell flat rental to me at an increased price which will split what the checkers would get between us. We both would be better off, and it would mean a profit to me instead of a loss many times over.—*Hamilton, Ill.*

We do not like features over 145 minutes. People like to see a two-hour show—five-minute previews, 10-minute short, 145-minute feature. Two-hour show—1-3-5-7-9, out at 11 P.M. Five shows daily. —*Jim Salter, Wellston Theatre, Warner Robins, Ga.*

The big, super-specials are never a big draw in Waynesville. Give the theatres in farming communities pictures with hill-billy music, horses and dogs. The small-town folks and farmer is a serious thinker and hard worker. He doesn't care to tax his mind further with a lot of long drawn-out running time in the movies. Give him simple comedies, music, etc., and he is happy.—*Waynesville, Ohio.*

Discrimination must cease. Distributors have no moral right to assume that all independents must be checked on all percentage features to avoid fraud, and on some features accept a circuit's figures unchecked. If they check one house on certain features they should be checked in all theatres whether circuit or independent. Either sell flat, or if percentage is necessary, check all alike.—*State Theatre, Hastings, Neb.*

In my opinion the producers are making too many jass band shows and not enough good comedy and not enough good down-to-earth story background.—*N. C. Wettstein, Coleman & Wausaukee Theatres, Coleman & Wausaukee, Wis.*

The two best moneymakers for us this past year were a dog and horse. "Son of Lassie" and "Thunderhead" were by far the top grossing pictures of the year, which make us still insist that the story and production cost plus advertising have a lot to do with making the star. —*H. L. Hargis, Rio Theatre, Rockport, Ind.*

Pictures with action are money makers—and deep, meaning pictures. More Westerns like "West of the Pecos" and more of that promising new star Bob Mitchum. No matter what the picture or who the star is, Technicolor pictures draw the best. Betty Hutton, Barbara Stanwyck, Laraine Day, Sonja Heine and Bette Davis could draw by themselves. Any other star would require a male companion to break the box office records. Use your top male star and two top females. The public just seems to notice the male star before the female.—*San Francisco.*

We need more room for good shorts. Features should be shorter.—*W. K. LaMere, Unique Theatre, Ladysmith, Wis.*

If Mr. Goldwyn is right about production being years ahead of distribution insofar as methods and approach are concerned why haven't the spokesmen for the independent theatre owners elaborated on the topic? For years now, the distributors have been simply trying to get the "mostest" with the "leastest," and no one, apparently, seems to have the boldness to say anything about the matter except Mr. Goldwyn.

The subject of clearances and runs should be handed over to a group of interested industry people who would do something to change the system now in use so that everyone has an opportunity of getting his just share of the box office dollar. At the moment the distributor continues to ask, and gets, as much as 50 per cent of the box office dollar even when he is not justly entitled to it, based on performance of his picture.

Less gab and more action from so-called representatives of the independent theatre owner, and the distributor group in the industry would not continue the hiking of terms. The latest one is asking 66⅔ over a stipulated figure of receipts, instead of the customary 50/50.—*New Paltz, N. Y.*

Most of the features are too long. If most of them were cut down to 70 to 80 minutes, they would be more interesting and would save time and money for distributors and exhibitors alike. . . . It is my opinion that when and if an intelligent serial is made it will pay big dividends. It hasn't been done to date that I know of. Why doesn't someone make a serial that will appeal to adults as well as children? There are a lot of good short subjects being made. I believe that cartoons have a greater following than any other short, because they appeal to all from eight to 80.—*J. B. Carter, Electric Theatre, Browning, Mo.*

Not enough short subjects made. Too many murder and horror programs.—*Independent, Morganton, N. C.*

Feel that some restraint should be put on the making of socalled "horror" pictures. They are not only completely ridiculous in every detail but they are terrible stuff for our children to see. Do not believe that there is a field at all for this sort of tripe. If they cannot be eliminated entirely, the output should be limited so that we are not forced to make our patrons see too many.—*Boston.*

There seems to be a growing tendency to lengthen the running time of "B" pictures. This, I believe, will be detrimental to the trade as a whole. Speaking from an exhibitor's viewpoint, I believe the patron loses interest in the program and will naturally look around for something more interesting for entertainment and recreation. —*J. C. Musclow, Capitol Theatre, Kitchener, Ont.*

When will the distributors stop trying to kill the goose that lays the golden eggs? Independent exhibitors are paying more for film than ever before. There seems to be no ceiling on how much to charge on any picture that might conceivably make a dollar for an exhibitor.—*Cherakee, Kan.*

Industry is not depending on itself. Too much book, stage, radio stories. Why not some original stuff, like they built back 15 years ago? Pictures should stay around 90 or 100 minutes. Do away with B's and C's. If you can't do business with a good 100-minute feature, two good shorts and prevue, then close up, because you will be running a racket otherwise. Two hours is plenty any-

(Continued on page 34, column 1)

GOING

TOP OF BOX OFFICE



UP... TO THE SENSATION!

WITH RECORD-BREAKING PACE REPORTED FROM EVERY ONE OF THE FIRST TEN OPENINGS... NEW YORK, DETROIT, CINCINNATI, RICHMOND, JERSEY CITY, CLEVELAND, BIRMINGHAM, HOUSTON, NASHVILLE, DENVER!...WATCH THE FIGURES ROLL UP WITH NEW BIG OPENINGS WEEK BY WEEK!

DOROTHY McGUIRE
GEORGE BRENT
ETHEL BARRYMORE

IN

The Spiral Staircase

KENT SMITH · RHONDA FLEMING GORDON OLIVER · ELSA LANCHESTER

A DORE SCHARY PRODUCTION Directed by ROBERT SIODMAK

SCREEN PLAY BY MEL DINELLI · BASED ON THE NOVEL, "SOME MUST WATCH," BY ETHEL LINA WHITE

RKO RADIO PICTURES

EXHIBITORS SPEAK THEIR MINDS

(Continued from page 31)

where. Cartoons are getting so trashy they are a waste of film. Clean them up a little. Prices and clearance are out of hand.—*Republic, Pa.*

Consistently good shorts, I think, will help to overcome the double-feature curse, thereby giving us fewer but better features.—*Community Theatre, Lincoln, Mich.*

Why can't the pressbooks have more complete review of each feature—short ones as well as long ones?—*Hollywood Theatre, Niagara Falls, Ont.*

The need for good Westerns, in color and with good stories is very great. These Westerns should run about 80 minutes. There are too many horror and mystery pictures today. The musicals need good stories to them. The industry must stop raising their rentals, and stop making so much trash. —*Harvey Corr, Community Theatre, Marwayne, Alberta.*

Local checkers revolting and are an imposition. . . . Latin American pictures box office poison. . . . Dog and horse supers, tops. . . . Well-directed family pictures, played by good stars, have almost 100 per cent favorable appeal. . . . Big musicals still going strong. . . . Most murder mystery stories poorly directed and too involved. . . . English pictures and extreme dialect no good. . . . Too much dialogue and dark scenes in most productions—Costume and period types of no box office value. . . . Good comedy exceptionally popular.—*Battle Creek, Iowa.*

Let's have shorter features and on the light side. By all means cut out the cruel Nazi and Jap war pictures. I am very much opposed to the double feature bill and am of the opinion the general public is also. In this rural community the Western is still the big grosser if it is not run too often.—*J. F. McCluskey, Central Theatre, Merrill, Mich.*

After 34 years in this business it looks like: "B" pictures are getting poorer and poorer; the choice of stories and titles is at its lowest ebb; the supers are no better than the supers of yesteryear; distributors have lost all reason in allocating pictures.

It would be better to make up some prints of the good old pictures and release them at a fair rental than to continue to make double feature trash; that now is the time for distributors to make friends with exhibitors before the big crash comes (which it will); productions on a flat rental, as this method is going to get someone into a bad spot and it will not be the exhibitors.

Experience has proved that flat rentals will get as much return as percentage if both sides are fair; that there is far too much foreign background in pictures coming up (perhaps the producers don't know it but the man on the street doesn't give a hoot about anything foreign); that there is too much footage in introducing a picture (who cares who hung the drapes). Title, director and stars is all that should be in the leaders; that exchange "drives" are getting to be silly and an unnecessary headache to everyone.—*Cherokee, Iowa.*

Name Providence House In Percentage Suits

Separate suits have been filed by each of the six distributing companies in Providence, R. I., against Harry Horgan and his Opera House, Inc., operating the Opera House theatre, Newport, R. I., alleging that since 1938 the defendants have "intentionally furnished to the plaintiff false and inaccurate statements" of box office receipts on percentage pictures. Each complaint charges that the defendants refused to answer requests for an audit of receipts. Damage is alleged to be in excess of $3,000 in each suit.

First Italian Film Ready for U. S.

The first full length feature to come out of Rome since its liberation in June, 1944, "Open City" was previewed Wednesday afternoon for the press in New York. Mayer-Burstyn will release the picture in this country and it will have its first public showing Monday night at the World theatre in New York for the benefit of the Godparents Committee for Italian War Orphans.

Produced by a group of Italians with black market film and captured German camera and sound equipment, the film depicts the terror of the Nazis and Fascists loosed against the underground movement in Rome between September, 1943, when the Germans took over Rome and declared it an open city, until its liberation less than a year later. The story is based on actual incidents, giving the picture an air of authenticity. Currently "Open City" is Italy's biggest box office success.

Running more than 100 minutes, "Open City" is the film record of the trials and tribulations of an underground leader, and a priest sympathetic to the partisan movement, and of their unrelenting struggle with the Nazi-Fascist regime. What Hollywood leaves to shadows and silhouettes, the Italian director Rosellini puts into closeups, which catch with grim realism the tortures and cruelties of the Germans and Fascists.

Said to be a true indictment of life in Rome during the Nazi occupation, the film is slower at times than most Hollywood pictures, but faster than most European counterparts. English subtitles have been superimposed, making the story easy to follow.

—G. H. S.

Paramount's Fifth Block For Season Announced

Paramount has announced its fifth block of pictures for the 1945-46 season. They are: "To Each His Own," starring Olivia DeHavilland; "Our Hearts Were Growing Up," with Diana Lynn and Brian Donlevy; "The Strange Love of Martha Ivers," a Hal Wallis production starring Barbara Stanwyck, and "Hot Cargo," produced by the Pine-Thomas unit. National release dates will be announced later.

Rank Odeon Will Erect 15 to 20 Canadian Units

Within the next 18 months the Nathanson-Rank Canadian Odeon Theatres will construct 15 to 20 new houses. The first units will be erected in Toronto, Ottawa and Montreal, where sites already have been acquired, John Davis, representative of J. Arthur Rank, disclosed in Toronto last Wednesday on arrival from London on his third visit to Canada. The Dominion needs 40 new theatres, seating up to 2,200 each, he said.

Mr. Davis, while in Canada, will discuss with Odeon executives the beginning of "real developments" in a contemplated expansion program that will include the start of a Canadian newsreel, the distribution of additional feature product and a campaign to publicize British product in the Dominion, and the opening of a new studio in Toronto.

Nathanson Not to Retire

Mr. Davis said he was unaware of reports that Paul Nathanson, Odeon president, planned to retire because of ill health with Mr. Rank taking over the circuit. Mr. Nathanson was not in Toronto for the arrival of Mr. Davis and said he was still recuperating from a nervous ailment at a winter resort in Quebec. Mr. Nathanson is expected to return to Toronto in time for a Canadian Odeon directors' meeting which will climax the Davis conference.

Mr. Davis also said that Eagle-Lion Films of Canada, another Nathanson-Rank partnership, would distribute some Hollywood product in the Dominion under recent contracts, in addition to a full range of British pictures which also would be available for the American market in like number.

With respect to complaints that publicity was lacking in Canada on British product, Mr. Davis said that this was due to a scarcity of skilled workers in Canada and paper and materials in Great Britain, but added that a Canadian advertising campaign was getting under way now.

Equipment shortages also held up the start of a Nathanson-Rank studio at Toronto, he said, but opening of the plant is scheduled shortly.

Cites Rank's Holdings

In detailing Mr. Rank's world theatre holdings, Mr. Davis said that the British film leader owned 600 of Great Britain's 4,500 theatres; had a 50 per cent interest in Australia's Greater Union theatres; owned 10 theatres in the Irish Free State, and had a half-interest in a theatre in Cairo.

Mr. Rank's deal with the Russians calls for an exchange of about five pictures a year on what practically amounts to a "barter" basis, Mr. Davis said.

Mr. Davis was accompanied by John Wolfe of General Film Distributors, London, Rank distributing company.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	FROM THIS DAY FORWARD		RIVERBOAT RHYTHM		DEADLINE AT DAWN		A GAME OF DEATH		TARZAN AND THE LEOPARD WOMAN	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 2/25	10:30 A.M.	—		Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	—		Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 2/25	2:30 P.M.	Mon. 2/25	4:00 P.M.	Tues. 2/26	2:30 P.M.	Tues. 2/26	4:00 P.M.	Wed. 2/27	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 2/25	8:15 P.M.	Mon. 2/25	9:45 P.M.	Tues. 2/26	8:15 P.M.	Tues. 2/26	9:45 P.M.	Wed. 2/27	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 2/25	2:00 P.M.	Mon. 2/25	3:30 P.M.	Tues. 2/26	2:00 P.M.	Tues. 2/26	3:30 P.M.	Wed. 2/27	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 2/25	1:00 P.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	1:00 P.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Tues. 2/26	2:30 P.M.	—		Wed. 2/27	2:30 P.M.	—		—	
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
New York	Normandie Theatre	51 East 53rd St.	Tues. 2/26	10:30 A.M.				11:00 A.M.				
	RKO Projection Room	630 — 9th Ave.	—		—		Wed. 2/27	2:30 P.M.	—		—	
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 2/25	1:00 P.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	1:00 P.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	1:00 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 2/26	11:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	11:30 A.M.	Wed. 2/27	2:30 P.M.	Thurs. 2/28	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st South Street	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 2/25	10:30 A.M.	Mon. 2/25	1:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	1:30 P.M.	Wed. 2/27	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 2/25	9:30 A.M.	Mon. 2/25	11:00 A.M.	Tues. 2/26	9:30 A.M.	Tues. 2/26	11:00 A.M.	Wed. 2/27	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 2/25	10:30 A.M.	Mon. 2/25	2:30 P.M.	Tues. 2/26	10:30 A.M.	Tues. 2/26	2:30 P.M.	Wed. 2/27	10:30 A.M.

Burnup Tells London About America's Contribution to Success of British Industry

The ultimate unity of interest that obtains in the international relations of the motion picture is set forth with a special clarity in a communication which Mr. Peter Burnup, London editor for Motion Picture Herald, *has addressed to the editor of* The Observer, *Britain's most influential Sunday newspaper.*

Most essential is the exposition of the fact that the well-being of the British motion picture industry, and all interests thereunto-pertaining, are not to be served by a projected curtailment of the importation of American films.

The contribution of the American motion picture to the British economy is made conspicuous by the flood of muddled and prejudiced expressions which obfuscate the scene in the "food versus films" controversy which currently occupies so much attention in London and the British press.

The Mr. Manning Dacey, named in Mr. Burnup's letter, is financial editor of The Observer *and is rated among Britain's most able economists.*

THE EDITOR

To the Editor of *The Observer*:
22 Tudor Street, London

Mr. Manning Dacey's admirable exposition of the dollar position in yesterday's *Observer* and the suggestion that a Cabinet Committee is reviewing the possibility of curtailing imports of films raise considerations which, it is to be feared, may remain unclarified in the confused issues of the impending Parliamentary debate.

Mr. Dacey rightly lays emphasis on the substantial sum brought by films to the Exchequer in the form of entertainment tax; but that direct accretion to the Revenue is only part of the contribution made by imported films to the national economy. Analysis of box office returns, having regard to the fact that 78 per cent of the country's screen playing time is devoted to American films, discloses that British cinema-goers pay not less than £95,000,000 annually for the privilege of looking at those films; whereas our remittances to America on account of film-hire amounted last year to £16,800,000 only.

80% Remained in Britain

That is to say that of the total sum earned by American films here, more than 80 per cent remained in this country.

Detailed figures of the film trade's entertainment tax contribution are not available, but it is fair to assume that of the total tax collected in the last fiscal year—£46,000,000—not less than $36,000,000 accrued from the exhibition of American films.

The balance—approximately £42,000,000—of the total receipts provided, among other things, for the interests on cinema mortgages and securities and the wages of more than 70,000 work people employed in various branches of the cinema industry. It certainly, in any event, remained in this country.

It is apposite to enquire whether the advocates of curtailment of American film imports envisage the consequent potential loss to Britain's national income.

For—as Mr. W. R. Fuller, general secretary of The Cinematograph Exhibitors' Association of Great Britain, has lately pointed out—"the regulation of dollar remittances by means of restriction on imports of films is unworkable unless the desire is to close the film business in this country altogether."

Would Close Theatres

First-feature films—those, in other words, which attract the populace to the cinema—are almost invariably rented to the exhibitor on a percentage basis. First-feature films, whether Hollywood or British-made, are, for a variety of reasons, in exceedingly short supply. Any restriction of imports would inevitably result in the partial or total closure of a number of cinemas; which in turn would result in the shutting-down of a relative proportion of British film production.

Members of the Government have stated more than once that encouragement of Britain's film-makers is to be desired, not only in order that they may present Britain's way-of-life to the world, or because primarily of any inherent artistic merit the country's films may possess, but because those films are potentially an extremely valuable adjunct to Britain's export trade.

It is idle to suppose that a cutting-down of film imports would result in a corresponding increase in the exhibition of home-produced pictures. Britain's studios are currently working at a productive maximum.

Sees Production Cut

Months must elapse before those studios which were under Government requisition during the war will be reconditioned and re-equipped for efficient production; by which time, it is devoutly to be hoped, Congress will have ratified the American loan.

I suggest, on the other hand, for the reasons outlined above, that import curtailment will inevitably result in a reducing of British production.

It has been suggested that the establishment of a single-feature programme—that is the elimination of what are known as "B" or second-feature pictures—would assist in the adjustment of the dollar position. That suggestion, too, is based upon a false assumption. "B" pictures almost invariably are booked to the exhibitor at a flat rate. The elimination of such films, as it seems to me, would increase the demand for the bigger films and by so much add to their percentage receipts; the last case, in respect of dollar remittances, thus being worse than the first.

I suggest that legislators now noisily engaged in the Food versus Films agitation might ponder these facts.

— *PETER BURNUP, London Editor,* Motion Picture Herald.

British Showmen Defend U.S. Films

The British Cinematograph Exhibitors Association has been called upon in London by its general council to decide how best to combat what one of its members described last week as a prevalence of "anti-Americanism in certain quarters, particularly against American films."

Declaring that Americans fought with Britons and helped win the war, Sir Alexander King, prominent Scottish exhibitor, demanded that the CEA "fight this menace."

The exhibitors' movement followed demands in the House of Commons for curtailment of American film imports during the current food crisis in order to conserve Britain's limited holdings of American dollars. W. R. Fuller, CEA general secretary, pointed out that the Government felt such curtailment would be impossible without wrecking the British exhibition industry.

Meanwhile, sentiment favoring a cut in film imports is said to have spread from the Conservative opposition in Commons to large sections of the Government's Socialist supporters, primarily because the United States Congress has delayed ratifying a loan to Britain.

New Zealand Not Obliged To Buy British Product

A special gazette notice has been issued in New Zealand releasing distributors from their obligation to buy British feature films. New Zealanders have been required by law to purchase 20 per cent of their films from England, but the Government does not believe that Britain will be able to fill this quota in 1946. All American film agencies may import United States films instead of British, according to a New York *Times* dispatch from Wellington. The New Zealand market annually requires about 4,000,000 feet of film, but in 1945 all British films totaled only 863,000 feet.

Civilians Barred from Military Theatres

The Kinematograph Renters Society in London has decided to forbid all civilians from attending military theatres in occupied zones on the European continent when commercial houses are available in the same locality. The ban will be instituted in view of the distributors contractual obligations to commercial theatres. American distributors in England insisted on an immediate ban.

THE HOLLYWOOD SCENE

COMPLETED

RKO RADIO
Sister Kenny

REPUBLIC
Invisible Informer

20TH CENTURY-FOX
Cluny Brown
Anna and the King of Siam

STARTED

COLUMBIA
One Life Too Many

MGM
The Show-Off

PRC
Avalanche (Imperial Films)

PARAMOUNT
Danger Street (Pine-Thomas)

REPUBLIC
My Pal, Trigger

WARNERS
Very Rich Man

SHOOTING

COLUMBIA
Story of Jolson
Devil's Mask

INTERNATIONAL
Dark Mirror

MGM
You Were There
Fiesta
Till the Clouds Roll By

MONOGRAM
In High Gear

PARAMOUNT
O. S. S.
Perfect Marriage (Wallis)

RKO RADIO
Likely Story
Desirable Woman
Double Trouble
Crack-Up

REPUBLIC
Man from Rainbow Valley
Ghost Goes Wild
Inner Circle

20TH CENTURY-FOX
Margie
It Shouldn't Happen to a Dog
Shocking Miss Pilgrim
Three Little Girls in Blue

UNITED ARTISTS
Mr. Ace and the Queen (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL
Love Takes a Holiday
Shahrazad
Dressed to Kill

WARNERS
The Sentence
Humoresque

34 Pictures Shooting; Skelton Film Starts

Hollywood Bureau

Production activity increased slightly during the week, as six new films were started and four others completed. At the weekend, the total number of pictures in work was 34, compared with 32 the preceding week.

Production started at MGM on "The Show-Off," which stars Red Skelton in his first screen role since his discharge from the armed forces. Others in the cast include Marjorie Main, Virginia O'Brien, Leon Ames, Marshall Thompson and Rochester. The picture, based on George Kelly's Broadway success of some years back, is Al Lewis' initial producing venture. Harry Beaumont is directing.

Warners launched "A Very Rich Man," starring Sydney Greenstreet, Martha Vickers and Dane Clark, with Alan Hale and Craig Stevens in supporting roles. Charles Hoffman produces; Frederick de Cordova directs.

"My Pal, Trigger," Republic's latest Roy Rogers starring film, went before the cameras at the Valley studio with Armand Schaefer producing and Frank Macdonald directing.

Columbia Picture Marks Return of Brooks

Columbia's new venture is "One Life Too Many," a melodrama which marks the return to the screen of Leslie Brooks. The male leads are George Macready and Forrest Tucker. Leonard Picker is producing the film, which is John Sturges' first directorial assignment.

At PRC, "Avalanche," initial production of Imperial Films, got under way with Bruce Cabot in the starring role, and Roscoe Karns, Helen Mowery and Philip Van Zandt in supporting roles. Irving Allen is the director; Pat Di Cicco the producer.

Cameras were trained on "Danger Street," latest production of Paramount's Pine-Thomas unit, in which Lew Landers is directing Jane Withers and Robert Lowery.

Samuel Goldwyn is planning to film the life of the late Dr. Susan M. Dorsey, superintendent of Los Angeles public schools. . . . With the signing of Elwood Ullman to do the screenplay for "Nightingale," Comet Productions now has four screenplays in preparation. Co-producers Buddy Rogers and Ralph Cohn expect to make "Little Iodine," on which Richard Landau is doing the screenplay, their first production. Next will come a Cinecolor feature, "Adventures of Don Coyote" and "Hotel for Brides."

Republic has signed Eddie Albert to a contract, and assigned him a starring role in "Rendezvous with Annie," Alan Dwan's initial production for the studio. . . . Philip Friend, British stage and screen star, has been signed to a long term contract by Vanguard Films. . . . Jane Greer has been chosen by RKO for the second feminine lead in "Sinbad the Sailor," Technicolor special, which will star Maureen O'Hara and Douglas Fairbanks, Jr.

Ivan Moffat, who aided George Stevens in filming many of the latter's most noteworthy Signal Corps missions while in the Army overseas, has been engaged by Liberty Films as a writer and associate producer. . . . Steve Cochran is set for a top role in Samuel Goldwyn's next production, "Glory for Me." . . . Stephanie Bachelor has been signed for a major role in "The Ghost Goes Wild," now shooting at Republic.

Sundberg to Make Debut In Tracy MGM Film

Dancers Veloz and Yolanda, and Enric Madriguera and his orchestra have been engaged by Columbia to appear in "Rendezvous in Rio," which will star Ann Miller. . . . Clinton Sundberg, who appeared with Spencer Tracy in last year's Broadway play, "The Rugged Path," will make his screen debut in MGM's "You Were There," which co-stars Katharine Hepburn and Robert Taylor. . . . James Gleason has been signed by 20th Century-Fox for a starring role in "Home Sweet Homicide," which Louis D. Lighton is to produce, and Lloyd Bacon to direct.

Vera Hruba Ralston and William Elliott are set for starring spots in Republic's epic of the Pony Express days, "The Plainsman and the Lady," which Joseph Kane will produce and direct. . . . Curt Siodmak is currently preparing the screenplay for "The Dark Tower," which William Jacobs will produce for Warners. . . . Hunt Stromberg and Jack Chertok have engaged Edgar Ulmer to direct "Dishonored Lady," in which Hedy Lamarr will star.

King Plans Gangster Film Based on Verne Story

The King Brothers are planning to film "Man in the Moon," a gangster drama with the moon as its setting, and based on the novel by Jules Verne, for Monogram release. . . . Columbia has purchased Cornell Woodlrich's magazine story, "All at Once, No Alice," and will use it as the basis for one of the studio's "Crime Doctor" series, under the title "Coffin Corner." . . . Regis Toomey has been chosen for the leading male role in RKO's forthcoming drama dealing with domestic relations, "Child of Divorce."

Mildred Cram has been engaged by Benedict Bogeaus and Casey Robinson to collaborate with the latter on the screenplay for "The Life and Loves of Anna Pavlova," in which Tamara Toumanova will be starred. . . . Robert Scott and Marc Platt have had their Columbia contracts extended. . . . Steve Sekely has engaged Bradbury Foote to work on the script of "The Fabulous Suzanne," which Sekely will produce and direct for Republic.

Noel Madison is forming his own producing company to film Patrick Hamilton's play, "Rope.". . . "High School Scandals" will be the title of the second in Monogram's "Teen-Agers" series. . . . William Frambes has been added to the cast of "The Shocking Miss Pilgrim," now shooting at 20th Century-Fox.

Kapit Forms General Film

Harry A. Kapit, president and executive producer, has announced the formation of General Film Productions, Inc., New York, to produce a variety of shorts.

WHAT IS THIS AMAZING FILM "THE LAST CHANCE?"

Here are the facts!

M-G-M presented it at the Criterion on Broadway and immediately the talk began.

Alfred Hitchcock, famed director, said: "Talk about suspense. This has it!"

Walter Winchell voted "Orchids to M-G-M's Thrilluloid!"

Paul Gallico called it "One of the best pictures I've ever seen" and Quentin Reynolds said: "First on your movie list."

Then when the critics picked the "Ten Best Films of the Year" lo and behold "The Last Chance" was selected by the top critics—in the N.Y. Times, N.Y. Herald Tribune, Post, P.M., National Board of Review and others.

Following a successful run at the Criterion it went out on Loew's New York City circuit where it did excellent business in their big neighborhood theatres.

Outside of New York the identical pattern takes place. Every engagement is enthusiastically received. The critics rave just as they did on Broadway.

(*continued above*)

In Chicago the picture opened to business that rated better than 200 per cent. of normal. Then, that dream of all exhibitors came to pass—the second and third weeks outgrossed the first.

Successive openings followed in Los Angeles, Washington and San Francisco with business being 300 per cent. of normal in Los Angeles, and rating strongly in the other two.

Runs have been extended in Chicago, Los Angeles and St. Louis with two other first week engagements about to hold over at press time.

There is a reason for this success. It is a picture with a heart—a moving picture that moves every second with pulse-pounding suspense.

Watch for it when it comes your way!



M-G-M presents

THE LAST CHANCE

Produced by LAZAR WECHSLER · Directed by LEOPOLD LINDTBERG

Story and Screen Play by RICHARD SCHWEIZER

NEW YORK FACES 5% TICKET TAX

Mayor's Proposal for City Admission Levy Part of Heavy Program

New York, pressed by mounting deficits, this week was swept by a storm of controversy touched off by proposals for heavy municipal taxes on amusement admissions, businesses, hotel receipts and retail sales. The threat of a five per cent tax on all tickets sold at the city's 650 film houses climaxes a series of proposals for municipal admission taxes in widely scattered cities.

The proposals for a city tax program, announced by Mayor William O'Dwyer Tuesday, are designed to raise $142,000,000 annually for four years. In addition to the admission tax, they provide for levies on race track betting; increase to one-tenth of one per cent the present tax on business enterprises; impose a tax of one-half of one per cent on payrolls; five per cent on hotel room rentals; five per cent on telephone, telegraph, gas and electric bills, and five per cent on retail sales of luxuries.

To Yield $12,500,000

The ticket tax alone is expected to yield $12,500,000.

Indications that the program would be approved came Wednesday when the Republican members of the State Legislature promised to hasten approval of the bill empowering the city to impose the taxes.

No sooner had details of the plan reached the public late Tuesday when business groups rose in arms. The Commerce and Industry Association of New York termed the Mayor's proposals "fantastic, outrageous and appalling" and criticism came also from the representatives of the hotel trade, the Citizens Transit Committee and from retailers, all of whom would carry a large part of the burden.

Earlier, before details of the tax plan were made known, film executives quietly formulated plans to combat the tax measure.

In Providence, R. I., theatres have launched a statewide campaign to defeat a measure introduced in the General Assembly which would permit the city to levy a five per cent tax on admissions. Posters and film trailers are used in the campaign. Providence authorities hope to raise $200,000 annually from theatre admissions.

Miami Tax Proposed

A tax on Miami amusement patrons, hitherto untapped by the city, has been proposed by Mayor Perrine Palmer, Jr. A proposed increase of 15 per cent on salaries of city employes is under consideration and it has been figured that $1,323,000 could be raised annually to meet the salary increase by taxing amusements. The greatest revenue to the city would be from the city's 26 theatres. A five-cent tax on adult admissions would bring approximately $875,000 yearly.

In California, the Modeste City Council has approved an ordinance putting a three-cent tax on admissions to all theatres and other places of amusement. The tax is estimated to yield $35,000 a year for city improvements.

Set Czech Deal On U. S. Imports

by J. B. KANTUREK
in Prague

Agreement was reached in Prague February 14 between a representative for the Motion Picture Export Association and the Czechoslovak Government's film monopoly for the importation of U. S. features. The agreement, which is subject to approval by the New York home offices, calls for the showing in Czechoslovakia of 96 features and 96 shorts within 18 months. The Export Association will establish its own supervising office here.

No announcement had been made by midweek in New York concerning approval of the Czech deal, but despite the fact that the Export Association previously has refused to deal with Government film monopolies there was thought to be no reason to believe the Association would repudiate any deal made by its representative, probably Louis Kanturek, Twentieth Century-Fox's European manager, currently in Prague.

It was reported from England this week that J. Arthur Rank's representatives were expected to visit Prague's studios. It is understood that Mr. Rank is considering joint British-Czechoslovakian production.

Council for Clean Films Formed in Kentucky

A group of Louisville, Ky., citizens have formed the Kentucky Council for Clean Movies, which will seek to introduce bills into the legislature calling for censorship of all films shown in Kentucky. Additionaly, the group will attempt to enlist public sentiment to promote the showing of only such pictures as have "the highest moral and educational qualifications."

Lodge Cites Past Heads

Cinema Lodge, B'nai B'rith, will pay tribute to its past presidents and founders at a "Past Presidents' Night" at the Hotel Astor, New York, February 26, Albert A. Senft, president of the lodge has announced.

Preparing Plans To Resume U. S. Sales in Japan

Plans are nearing completion for the American companies to resume distribution in Japan through a central exchange, serving all companies. The exchange will be assisted by the army.

John Lefebre, chief of distribution for the film division of the Office of Information and Cultural Affairs, reported this week that it was hoped the program would start "immediately."

Michael Berger has resigned his post as Government film chief in Japan to take charge of the exchange. He was formerly Columbia's manager in Japan.

Used as Nucleus

Those films now in Japan, brought in under Office of War Information auspices, will be used as a nucleus by the exchange. Mr. Lefebre estimates that the 45 American films now in Japan will be sufficient for one year's release. However, more films will be made available as needed.

Joseph Bellfort, division manager for the Far East for RKO, pointed out that when additional films were needed some system of selection undoubtedly would be established. In other words, the companies are not yet free to send in any product they wish.

Because the central exchange, as such, has not yet been established formally, it is not known how many Japanese theatres are able to play American product or how financial matters will be handled.

If previous practices are followed all monies received may be put into a common pool with expenses pro rated among the companies. A "very great" number of theatres have been destroyed.

Relieved of Responsibilities

By permitting the establishment of the exchange the army is relieved of certain responsibilities of distribution. The exchange was decided upon because Japan's physical facilities for housing, transportation, etc., would not support each company operating on its own. The army will assist the exchange, Mr. Lefebre points out, in the matter of transportation and in other services.

General MacArthur has put himself on record as favorably impressed with the results achieved by the radio, press and film industries in the democratic rebuilding of Japan.

Rockland Appeals

A notice of appeal has been filed by the Rockland Amusement Company, intervenor in the clearance complaint filed against the five consenting companies in the Boston tribunal by the Weymouth-Cameo Theatre Company, operating the Cameo theatre, Weymouth, Mass., the American Arbitration Association has reported.

Says British Face U.S. Competition Realistically

A "recovered" British film industry is facing future Hollywood competition with a new reality and will utilize American production technique and American manpower in the upper brackets so that "exhibitors outside the British sphere of the interest will have something to sell the public."

This is the belief of Victor Saville, recently returned to Hollywood from London, where he disbanded his independent production setup. In Hollywood he begins his long term contract for MGM with "Green Dolphin Street."

"Today's industry in England is far different than the one we knew when the war started," Mr. Saville said in Hollywood. "There is new financial and managerial blood in the business and these men come with a realization that if England is to have a place in competition with Hollywood films it must assume a far broader aspect of the situation than it did prior to 1939.

"England, before the war, was somewhat clannish about its own stars and while many of our great present day American artists came from British studios, there were many more who could find no popularity in this country.

"The men who are making pictures in England today are determined to strike for a world-wide market."

What will happen, Mr. Saville believes, is that Britain in the future will turn out a sizeable program of important pictures which will prove popular in the United States as well as in British territories. Entertainment alone will be the yardstick of success.

"Hollywood is entrenched the world over," he explains. "The only way the British film makers would find it possible to attempt to grab the international business edge away from Hollywood would be by a wholesale importation of Hollywood writers, producers, directors, technicians and the most popular stars. To even think of this happening would be too far-fetched for common sense."

Canadian Film Business Good, Says Masters

General film business activity and the post-war outlook in Canada continue highly favorable, Haskell Masters, Canadian district manager for Warners, said last Thursday on a visit to the home office. Box office prices in the Dominion remain frozen at the levels prevailing five years ago, but the regular film going habit has become firmly established. As soon as materials become available for construction of many new theatres planned by circuit and independent exhibitors, further gains for the motion picture business will be a distinct possibility, Mr. Masters pointed out.

EXHIBITOR QUOTA IN ITALY REINSTATED

An Italian exhibitors' quota system which was negated when the Fascist film laws were repealed came back into force on a semi-official basis last month. Italian exhibitors have signed a three-year agreement with the producer-distributor association, ANICA, whereby they guarantee to show Italian-made films for at least 60 days a year, including two Sundays every quarter. Text of the agreement, which was published in Rome in January, reached New York this week. The 60-day provision for Italian films was a subject of dispute during all the negotiations for the abolition of Fascist film legislation. Italian interests insisted on the 60-day period, but pressure from the U. S. Government prevailed and the Fascist laws were repealed in November, 1945, without such an exhibitor quota.

66% of Belgium's Films from U. S.

by LOUIS QUIEVREUX
in Belgium

Films from the United States comprised approximately 66 per cent of the film programs shown in Belgium during the second quarter of 1945, according to a recent survey, which included not only all large Belgian towns, but also all villages where theatres have sprung up recenty like mushrooms.

During April, May and June, 1945, 13,274 programs were screened in this country. Of the total, 8,732 were U. S. film programs, 1,190 were British, 2,875 French and 477 from Belgium, and other countries, including Russia, Holland and Spain.

The survey showed that more American programs were shown in the Flemish-speaking section of Belgium than in the French-speaking area: 4,581 against 3,109. Brussels tops the list with 944 American programs against 243 French and 86 British.

While American films are immensely popular here and complaints are few, some patrons express annoyance because many of the films are shown with a large number of cuts.

United Managers, Montreal, Reelect Wright President

William Wright has been reelected president of the United Theatres Managers' Association, Montreal. Other officers elected were Roger Depocas, treasurer; Emil Savard, vice-president, and Oscar A. Richard, secretary. Morrie Katz presided at the luncheon held at the Rialto hall at which the officers were elected.

Subtitles Better Than Dubbing, Rank Believes

by TOM SHEEHY
in Dublin

It is the opinion of J. Arthur Rank that people "would much sooner have subtitles on film" than a dubbed-in sound track. Dubbing, he believes, is not successful.

Mr. Rank, who recently purchased interests in a number of Eire's largest cinemas, flew into Dublin recently in a specially chartered plane, ostensibly to concern himself primarily with his milling interests.

During his crowded one-day visit he appeared anxious to avoid publicity and the press, but sitting in his private suite in the Gresham Hotel, which is located, like two of the large cinemas he now controls, in O'Connell Street, he answered frankly the queries which I put to him during an exclusive interview.

Knowing that the Irish Government considers the revival of Gaelic one of its most important tasks, I asked Mr. Rank what were the possibilities of dubbing Gaelic sound tracks on some smaller pictures distributed in Eire.

Not Really Successful

He replied: "We do dub sound tracks on films, but it is not really successful. The other day I saw a picture which I had bought from a foreign country. An interpreter explained it all to me.

"Then we had an English sound track dubbed on it and I found it wasn't nearly the same thing.

"In South America they dub Spanish sound tracks on to English and American films, and from the reports of South American executives I am led to understand that they are not a success.

"I think people would much sooner have subtitles on films."

One of the most pressing questions in Irish circles is whether Mr. Rank himself, or Mr. Rank and the Eire Government combined, are considering the possibilities of Irish production. I asked him if he would build a small Irish studio or laboratory.

"No, no," he said. "Not at the moment. I have too much on my hands already. Our hands are full and our job is to put all our efforts into making good pictures.

Prize Artistic Freedom

"I think that several of our producers have ideas about Irish films," he continued. "What people don't realize is that our producers prize their artistic freedom."

It depends, then, upon these producers whether Irish films are made.

Mr. Rank firmly believes that sooner or later educational instruction will be given by films and hopes that the United Nations may establish a sort of clearing house for educational pictures.

Mexican Unions Again in Fight On Jurisdiction

by LUIS BECERRA CELIS
in Mexico City

The Mexican industry again is alarmed by a fresh outbreak of the quarrel that stopped production for several weeks last summer between the National Cinematographic Industry Workers Union and its rival, the Production Union, which the players dominate. This new row has provoked cynical smiles among the producers about assurances of lasting peace when both unions widely announced last autumn that they had put a final stop to their friction and were determined to work together for the good of the business.

The new trouble is really a continuance of the old—each union seeking to dominate the industry. The National is boycotting pictures of production leaders "Cantinflas," Mario Moreno, and Jorge Negrete, actor, and even those with camera work by a strong production chief, Gabriel Figueroa, who has won several Mexican Oscars. The boycott has frightened some producers and exhibitors into cancelling exhibitions of "Cantinflas" and Negrete pictures here and in some provincial cities.

The studios have become involved in this dispute to the extent of having armed guards of members of both the National and the Production posted on their premises, just as was done for several days at the height of the conflict last summer. That row was provoked by the National resenting six of its sections, led by the players, quitting it and forming the Production unit.

Police headquarters indicate that police will immediately act if the warring unions start trouble.

▽

The National threatens more trouble in the industry. It has served notice of a strike on all the 65 second and subsequent run theatres here unless they pay wage scales identical to those of the first run houses. Daily pay in the first run theatres varies from $5.75 for chiefs of employees and projectionists to $2 for messengers, high wages for this city where the minimum daily wage is only 92 cents.

The threatened exhibitors contend they cannot meet this demand because their revenue is less than that of the first run theatres, which are regularly charging the new high admission here of 85 cents. The National says that statement is inexact, that while the second and subsequent run theatres charge a lower admission than do the first runs they have a greater volume of business, and a consequent higher income, than the first run theatres, as well as lower operating costs. The National declared, too, that its members work perhaps even harder in the second and subsequent run theatres than they do in the first run, and therefore are entitled to the same pay.

Cohen Making Five-Month Tour of the Far East

Wolfe Cohen, vice-president of Warner International, left New York Tuesday for a five-month inspection tour of Far East markets in order to reestablish operations among branches in that territory. His first extended stopover will be in Bombay, arriving by way of London and Cairo. He will visit offices in Calcutta, New Delhi, Lahore, Ceylon, Burma, Siam, Rangoon, Singapore and Shanghai.

Agree to Rise for Exchange Staffs

Tentative agreement granting a 15 per cent wage increase to approximately 4,000 "white collar" workers in more than 30 exchanges has been reached by the IATSE and representatives of Paramount, Warners, Twentieth Century-Fox, Loew's, RKO Radio, Universal, Columbia, United Artists and Republic.

Other questions concerning the length of the work week, overtime and classification adjustments will be worked out before March 15.

According to plans formulated, 10 per cent of the 15 per cent increase will be retroactive to December 1, 1944, with the full 15 per cent retroactive to December 1, 1945. The contract will run to November 30, 1947.

The IATSE will seek the same increases for workers in National Screen Service and in some of the Monogram exchanges.

Cahill Proposes Industry Educational Program

An educational program, consisting of lectures, discussions and special screenings designed to acquaint all members of the motion picture industry with the various phases of their business, was proposed by Frank E. Cahill, Jr., director of sound and projection for Warners, and chairman of the Atlantic coast section of the Society of Motion Picture Engineers, following a meeting last week in New York. The program would be open to both members and non-members of the SMPE.

Palmertz Succeeds Kerske As RKO Philippine Head

Bert Palmertz has replaced Arno F. Kerske as RKO Radio manager for the Philippine Islands, a post Mr. Kerske filled for a few months after recapture of the islands by the American forces and his release from a Japanese prisoner-of-war camp. Mr. Kerske has left for Shanghai to be China manager.

Honored by Italians

Emanuele Zema and Henry Lombroso, Universal representatives in Italy, have been honored by the Italian Government and given the title of "Commendatore." Both were inscribed in the Order of St. George of Ca-

Tel-Aviv Industry Workers Strike For Wage Rise

by JACQUES PASCAL
in Cairo

Cinema workers in Tel-Aviv, Palestine, have gone on strike again, demanding a 25 per cent wage increase. Workers involved in the strike, members of the Union of Cinema Workers, include operators, cashiers, ushers, cleaners and others. The union has appealed to the American Motion Picture Distributors Association of the Near East to stop sending films to strike-bound theatres, but this attempt to further the strike has failed owing to the distributors' contract obligations.

▽

All foreign pictures, including American films, now exhibited in Egypt must carry Arabic subtitles. A law to this effect was enacted just before the war, but was postponed until nine months after the end of the war. This legislation has now come into force.

Since January certain films have been shown with both French and Arabic subtitles. Substantial increases in grosses are expected to follow the introduction of the Arabic.

Meanwhile, there is a marked drop in receipts in Cairo and in Alexandria and Tel-Aviv. Cairo shows a 15 per cent decline, while business in Alexandria and Tel-Aviv in some instances has decreased by 30 per cent.

Returns from second runs are almost disastrous. A film that yielded between £1,500 and £4,000 profit on its first run does not yield more than £120 to £200 for its second run. Alexandria, especially, shortly will be a city for first runs only.

▽

The British industry has made a flying start in Egypt. J. Arthur Rank's Eagle-Lion has opened a branch office in Cairo and its first group of pictures has been a great success. Most popular was "Madonna of the Seven Moons." Least appreciated was "Henry V."

▽

For some time now there has been a shortage of U. S. films in the Middle East. This shortage has been responsible for the smaller grosses recorded.

▽

After an absence of six years, French films again have appeared on the Egyptian market. A new theatre, the Odeon, has been opened solely for these French films. RKO is the distributor in Egypt of the French Pathe productions.

May Have Sunday Shows

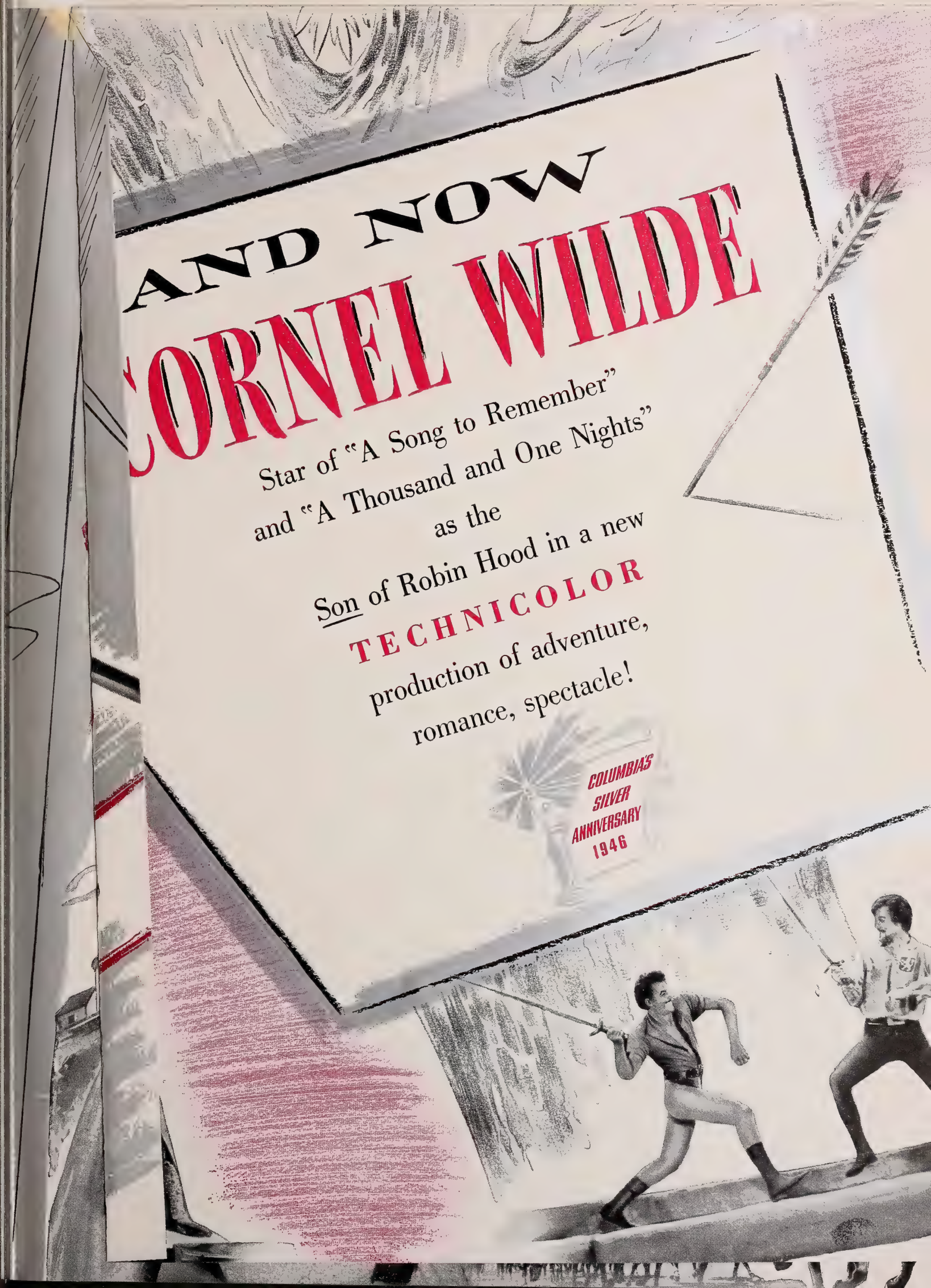
A recent poll of the Athens, Tenn., City Council indicated that Sunday film shows are favored four to one. H. M. Candler, City Attorney, has been instructed to prepare an ordinance for Council consideration.

AND NOW

CORNEL WILDE

Star of "A Song to Remember"
and "A Thousand and One Nights"
as the
Son of Robin Hood in a new
TECHNICOLOR
production of adventure,
romance, spectacle!

COLUMBIA'S
SILVER
ANNIVERSARY
1946




in glorious TECHNICOLOR!
COLUMBIA PICTURES
presents
CORNEL WILDE
The BANDIT of SHERWOOD FOREST
with
Anita LOUISE · Jill ESMOND · Edgar BUCHANAN
Screenplay by Wilfrid H. Pettitt and Melvin Levy
Directed by GEORGE SHERMAN and HENRY LEVIN
Produced by LEONARD S. PICKER and CLIFFORD SANFORTH


RITA HAYWORTH
as
GILDA
There NEVER was a woman like Gilda!
COLUMBIA PICTURES

Ptd. in U. S. A.

Seek to Advance Benton Plan for Information Unit

Washington Bureau

In an effort to cut through the delays which have surrounded the passage of the bill authorizing the State Department to set up its International Information Service, Representative Sol Bloom of New York, chairman of the House Foreign Affairs Committee, Monday refused to call the bill back for further hearings. It is now pending before the Rules Committee.

Representative Karl E. Mundt of South Dakota suggested the bill be given a further hearing so that the Associated Press and the United Press could give their reasons for refusing to cooperate with William Benton, Assistant Secretary of State, in his news information service. Mr. Bloom retorted neither association had asked to be heard.

There has also been pressure exerted for the bill to be recommitted to the Foreign Affairs Committee, which would further delay decision.

Meanwhile the Rules Committee has twice refused to vote the bill to the House floor for debate.

A House Appropriations Committee is now studying the State Department's budget for the fiscal year beginning next July 1, in which is to be included funds for the information service, currently operating on funds transferred from the Office of War Information and the Office of Inter-American Affairs.

Certain of the film plans for the information service have been made, among them plans for production of non-theatrical films for distribution abroad. Contracts for such films can not be made, however, until Congress actually appropriates the funds for the proposed office.

Cowan Will Make Four At $1,500,000 Each

Lester Cowan, independent producer, reported in New York this week that he planned four top budget pictures which will cost about $1,500,000 each. Planned for this season are "Babylon Revisited," by Scott Fitzgerald, and "The President's Husband," by Fred Othman and Ring Lardner, Jr. "Free Press," a 25-year history of newspapers, and "Sun Yat Sen," a biographical film of the Chinese statesman, are planned for the 1946-47 season. He said that distribution "probably" would be handled by United Artists.

Two More on MGM Trip

Two additional MGM branch managers will make the "On to Rio" trip to South America starting February 26. They are Samuel J. Gardner, Los Angeles, and Charles J. Briant, New Orleans. They make a total of 12 to make the three-week trip.

Universal Will Increase Authorized Stock

Stockholders of Universal Pictures approved Monday in Wilmington, Del., a plan to increase the authorized capital stock of the company by the addition of 100,000 shares of cumulative preferred stock with a par value of $100 a share. The company's present capitalization consists of 2,000,000 shares of common stock authorized, of which 814,430 shares were outstanding on January 25, 1946. The company further plans to raise approximately $6,000,000 of additional funds through the sale to the public of an issue of 60,000 shares of the 4¼ per cent preferred stock authorized at Monday's meeting.

Warner Net for 3 Months Rises To $4,367,000

Net profit for Warner Bros. and subsidiary companies for the three months ending December 1, 1945, was $4,367,000, compared with $2,368,000 for a similar period in 1944. The quarter net is equivalent to $1.17 per share on 3,701,090 shares of common stock outstanding, compared with 63 cents per share for the corresponding period last year.

The net profit was derived after provision of $4,300,000 for Federal income taxes and $150,000 for contingencies.

The gross income for the period after eliminating inter-company transactions, amounted to $39,054,000, compared with $33,090,000 for the corresponding period the year before.

At a meeting of the board of directors February 8 a quarterly dividend of 50 cents per share was declared on the common stock, payable April 4.

Stockholders Reelect Warner Directors

At the annual meeting of Warner Brothers stockholders in Wilmington Tuesday, the following directors, whose terms expire this year, were reelected: John E. Bierwirth, Waddill Catchings, Robert W. Perkins, Major Albert Warner, Harry M. Warner and Jack L. Warner.

Upon motion of I. Emmanuel Sauder, Philadelphia, and seconded by Frank J. Reilly, Wilmington, and other stockholders, a vote of confidence and appreciation to the management was unanimously adopted by a rising vote.

Officers of Warner Bros. who attended included Samuel Carlisle, comptroller and director; W. Stewart McDonald, assistant treasurer; Harold S. Bareford and Edward K. Hessberg, assistant secretaries, and Thomas J. Martin, auditor.

New Soviet Film Ready

"Four Hearts," a new Soviet film comedy, was to have its American premiere at the Stanley theatre, New York, Saturday.

Companies Plan Renovation of Branch Offices

Plans for constructing, altering and remodeling film exchanges throughout the country are well advanced by Universal, Columbia, RKO, Warner Brothers, Republic and PRC. Other distributors have programs on paper but are waiting for construction costs to go down and the availability of materials.

The combined expenditures of these six distributors will run into millions of dollars and it is estimated that the next few years will see from 40 to 50 new exchange buildings going up across the country.

Building in Five Cities

As part of the post-war building program, Warners has started work on new quarters in five key cities. In Philadelphia, New Haven and Minneapolis, buildings are being erected, while in Chicago and Kansas City the present branch film offices are undergoing extensive remodeling to provide additional space. The company also has moved into a new exchange location in Toronto and sites have been acquired in St. Louis, Memphis, Dallas, New Orleans, Boston, Cleveland, Seattle and Mexico City.

Universal already has acquired sites for as many as 15 new exchange buildings and has programs under consideration for the acquisition of more. This extensive building project will be undertaken to provide offices and exchange space to house United World Pictures' distribution. Universal's physical facilities are to be made available to United World, which is scheduled to begin operation some time this summer.

A. A. Schubart, RKO's manager of exchange operations, returned to New York last week after a cross-country tour studying exchange building and operation. The company has announced plans for new exchanges in Atlanta and Pittsburgh, while San Francisco and Indianapolis are under consideration for the erection of new film offices. The Los Angeles and Kansas City exchanges are being remodeled.

Enlarging All Properties

Meanwhile, Republic has announced that all physical properties throughout the country are being enlarged and improved as rapidly as equipment and manpower are available. Progress depends upon these two factors, according to Walter L. Titus, Jr., vice-president of branch operations, with the situation varying in different localities.

Columbia also has extensive building and remodeling plans and a new exchange is scheduled for construction in Philadelphia.

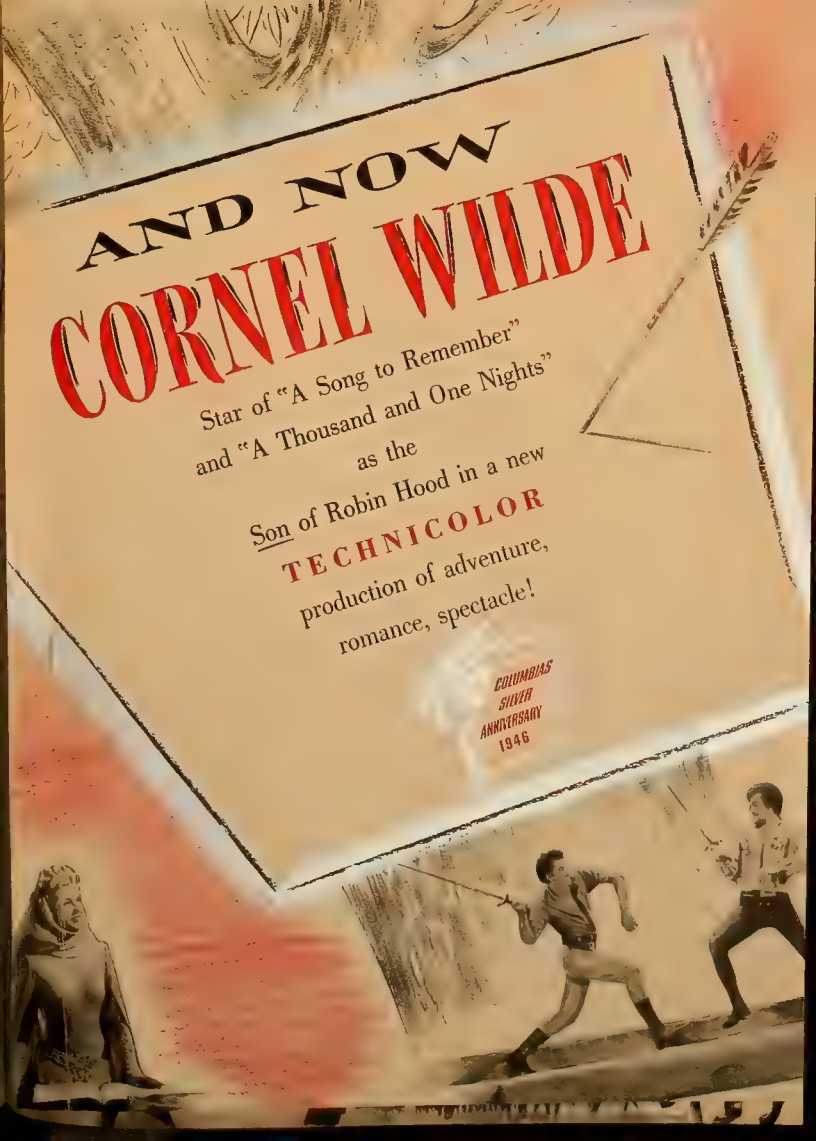
PRC has acquired larger quarters in Philadelphia for its exchange and will move into these offices about March 1. The company's new exchange building in Albany is nearing completion and several sites in key cities are being negotiated.

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Independents to Supply 35% of RKO Product

RKO Radio will continue to rely upon independent producers for about 35 per cent of its product, which total it has averaged for the past three years, N. Peter Rathvon, RKO president in charge of production, told the press over the weekend in an introductory conference at the studio. Terms with independents, he said, would range from strictly distribution deals, as in the case of Goldwyn, Disney and some others, to complete financing.

Mr. Rathvon established a Hollywood precedent and won the visiting newspapermen's acclaim by replying to a question about continuing to produce "B" pictures: "We're going to keep on making them—and you can quote me." No major studio head has admitted to production of "B's" in years.

RKO's present television plans, he said, pertain to programming in the main, with the objective of making sure, if possible, that television programs take on the length and character of radio programs, rather than of feature pictures.

Apart from its studio operations in Mexico, RKO had no plans for other production abroad at this time, he said, but indicated policy in that respect was subject to change.

Liberty Films will supply RKO a minimum of one and a maximum of three films a year, according to Frank Capra, William Wyler, George Stevens and Samuel Briskin, partners in the new company.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new films this week, approving all but one. "Roaring Rangers" was placed in Class A-1, unobjectionable for general patronage. In Class A-II, unobjectionable for adults, were "Cinderella Jones," "Dragonwyck," "Idea Girl" and "Murder in the Music Hall." "Tangier" was placed in Class B, objectionable in part, because of "suicide in plot situation."

RCA Service Company Names Nine Field Supervisors

RCA Service Company has named nine field supervisors to posts in several districts, E. C. Cahill, president, has announced. The new supervisors and their territories include: J. W. Watson, New York; C. L. Swinney, Atlanta; H. E. Frisbie, Cleveland; E. T. Brown, Chicago; E. D. Van Duyne, Kansas City; S. E. Baker, Dallas; R. E. McKinstry, San Francisco; H. M. Madison, Los Angeles, and A. S. Riley, New Orleans.

Drive-in Blown Down

The Buffalo Drive-in theatre, Buffalo, N. Y., was blown down in a severe wind storm February 14. Damage was estimated by James J. Kelly, manager, at about $25,000.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 49—Cardinals-elect fly to Rome. . . . U. S. Justices make plea for American "Brotherhood" . . . New automobile. . . . Press photographers choose beauty queen. . . . Sports: basketball, horse racing on ice, championship dog show.

MOVIETONE NEWS—Vol. 28, No. 50—Steel strike settled. . . . Chester Bowles speaks on inflation control. . . . New Cardinals visit Eire and France. . . . Dionne "Quints" at carnival. . . . Hollywood stars help inaugurate air service. . . . Home town welcome for G. I. . . . Sports: baseball, keeping fit, sand sailing, ski meet.

NEWS OF THE DAY—Vol. 17, No. 247—New York blackout. . . . New Cardinals fly to Rome. . . . Justices in plea for "Brotherhood." . . . Meet "Miss Photo-Flash." . . . New canine champs.

NEWS OF THE DAY—Vol. 17, No. 248—Bowles warns of inflation. . . . 485 rescued in shipwreck. . . . Battleships stripped for atom blast. . . . More war brides arrive. . . . New honors for Greer Garson. . . . Eire hails new Cardinals. . . . Skiing in France. . . . Plastics. . . . Dionne "quints" at winter carnival.

PARAMOUNT NEWS—No. 50—So you want a new car? . . . Tolerance drive opens. . . . Ickes resigns. . . . Dogdom's biggest day. . . . New York: Ghost town for a day.

PARAMOUNT NEWS—No. 51—Navy getting set for atom test. . . . New Cardinals at Rome ceremony. . . . Steel strike ends. . . . Film stars inaugurate new air service. . . . Yukon survivors back in U. S. . . . Dionne "quints."

RKO PATHE NEWS—Vol. 17, No. 52—New York shut down. . . . Ickes resigns. . . . Justices in plea for "Brotherhood." . . . Cardinals-elect on Rome flight. . . . New auto midget on market.

RKO PATHE NEWS—Vol. 17, No. 53—Steel strike ends. . . . Saratoga ready for atom test. . . . Kaiser introduces family plane. . . . Ski champs. . . . Carry holy statue to Notre Dame. . . . Dionne "quints" at carnival. . . . Clear path through 30-foot snow.

UNIVERSAL NEWSREEL—Vol. 19, No. 477—Tug strike ties up New York. . . . Cardinals-elect fly to Rome. . . . Home-made car. . . . Bobbi-car takes a bow. . . . Dog champs. . . . N. Y. U. cagers top Notre Dame. . . . Supreme Court urges brotherhood.

UNIVERSAL NEWSREEL—Vol. 19, No. 478—Cardinals-elect on way to Vatican. . . . Pope Pius thanks UNRRA. . . . Ship wreck near Alaska. . . . Austrian treasure returned. . . . Plastics. . . . Dionne "quints." . . . Baseball.

Donahue & Coe Has Theatre Unit

The New York advertising agency, Donahue and Coe, has established a special service department to handle the advertising of New York theatres, according to E. J. Churchill, president.

Lloyd Seidman, vice-president of the agency, who has handled numerous theatre accounts during his 11 years with the company, will head the department, to service more than 100 New York theatres.

Associated with Mr. Seidman will be Jack Murray, account executive on the Capitol and Astor theatres; Bill Kernan, account executive on Loew's *Movie Guide;* Fred Lynch and Nancy Wheeler, account executives on the Radio City Music Hall and Center Theatre; Mary Duffy, account executive on Skouras Theatres; Julian Bass, associate account executive on Loew's Criterion and Rialto theatres; and James Washer, Harold Churchill and Howard Duncan, assistant account executives. Alan T. Bogart will head the department's art staff.

The entire twenty-fifth floor of the RKO Building, New York, has been leased by Donahue and Coe for immediate occupancy.

Zenith Executive Supports Color Television Now

Color television received a forward push the past week from two of its important advocates. In supporting the color system as demonstrated by Columbia Broadcasting System, E. F. McDonald, Jr., president of Zenith Radio Corporation, said his company intended to produce color television receivers for the new high frequenceis rather than black-and-white for the "old" frequencies. He voiced the opinion that it was unfair to sell receivers in the 50 megacycle band (the black-and-white band) which, he said, is conceded even by the Federal Communications Commission as a temporary assignment.

"No television receivers should be sold to the public for operation in the 50-megacycle band without putting the public on notice that their 50-megacycle receivers shortly will be obsolete," Mr. McDonald said.

Mr. McDonald said an estimate of the additional cost of a color set as against black-and-white would be difficult to estimate, but said that 15 per cent would be about right.

Addressing the Chicago Federated Advertising Club, George L. Moskovics, commercial manager of CBS television, said that natural color is a "great emotional as well as scientific experience." Pertinent to advertisers, he underscored the fact that in color television, the tendency of the observer toward self-identification and "hence the tendency to take action is infinitely enhanced."

"Tomorrow Is Forever" Has New York Premiere

New York's first post-war premiere on a lavish pre-war scale was held Wednesday for International's "Tomorrow Is Forever." Lights were trained on Broadway's Winter Garden theatre, where the film was shown, and Claudette Colbert and Orson Welles, as well as six-year-old Natalie Wood made personal appearances. Other stars of screen, stage and radio and high-ranking officers of the armed forces were present.

Michael Daly Would Settle Film Suit Out of Court

Michael Daly, independent circuit operator in Connecticut and Massachusetts, will endeavor to settle out of court the suit filed against him by Universal, United Artists, Paramount and MGM. The suit charged misrepresentation in figures on percentage pictures at Mr. Daly's Plainfield theatre in Plainfield, Conn.

D. J. Harrington Dies

Denis J. Harrington, 61, attorney, and associated in the operation of the Palace theatre in Saratoga Springs, N. Y., for 23 years, died at his home there Wednesday, February 6. Surviving are his widow, Caroline, two sons, James and Paul, one daughter and three sisters.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COWBOY CANTEEN: Charles Starrett, Jane Frazee—These feature type of Westerns are good. Doubled with "Young and Willing" for a Sunday booking. Excellent business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Budd Abbott, Lou Costello—Abbott and Costello are still favorites here and practically everybody came to see them. Our business was exceptionally good. Played Friday, Saturday, Jan. 25, 26.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

DANGEROUS PARTNERS: James Craig, Signe Hasso—Very slow and not too good, either. It does not bear the earmark of a Metro picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GENTLE ANNIE: James Craig, Donna Reed—What a show! Marjorie Main sure draws them in. More good comments on this than on anything we have played in a long time. Did as much business with this as we do with most specials. Wish MGM would make more of these outdoor pictures. Played Saturday, Sunday, Jan. 19, 20.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D. Rural and small town patronage.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—A nice picture that is good entertainment. Played Wednesday, Thursday, Jan. 30, 31.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—Excellent melodrama. The dog helped plenty. Played Friday, Saturday, Jan. 25, 26.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Jackie Jenkins—Nothing could be more entertaining. It deserves the best playing time in any theatre. Margaret has a quality of sincerity that puts her way above most actresses. The whole cast in this picture is splendid. Played Monday, Tuesday, Jan. 28, 29.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—This is a fine production and would have gone well had it been played before the war ended, but the jinx still holds on post-war pictures. It did average business. The producers will do well to spend time and effort on pictures other than war. I know that the war veterans want no part of them and they are very vocal in saying so. Only they don't say it in language that would go through the mails.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—Another swell picture from MGM. Although we didn't do too much business, it was no fault of the picture. Played Saturday, Sunday, Jan. 12, 13.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D. Rural and small town patronage.

Monogram

FOREVER YOURS: Gale Storm, Johnny Mack Brown—The star, Gale Storm, is better than her material. The picture opens with promise of nice entertainment but drifts into monotonously slow pace. The idea is good and we were fortunate in playing it during the March of Dimes drive period. Played Friday, Saturday, Jan. 25, 26.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd—Very good show. Played to mediocre crowd. Dramatic shows seldom do good business in small towns.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Another repeat run to good business. This will bring them in and scare them. Played Friday, Saturday.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—A good musical show with a strong cast. Business was good and all who came were pleased. Play it. Played Wednesday, Thursday, Jan. 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour—Repeat run to good business. Don't fail to pick this up, as it will draw. Best picture Miss Lamour ever made. Played Friday, Saturday.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—A most unusual story that seemed to be especially well enjoyed by the majority of our patrons. Jennifer Jones and Joseph Cotten made a pleasing and convincing team and on the whole the picture is one that no one should miss. Business good. Played Sunday-Tuesday, Jan. 27-29.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

OUT OF THIS WORLD: Eddie Bracken, Diana Lynn—Cold weather may have influenced our very light business on this film as those who attended seemed well pleased. Played Wednesday, Thursday, Jan. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

MAN ALIVE: Pat O'Brien, Ellen Drew—I'll never cease to wonder how the public smells out these clucks and lays off them. I am getting so I think they all have second sight. It would be a good thing if the producer had this gift. Today you have the smartest picture-wise public that I have ever known in my long experience. And when this easy money ends, and it is bound to sooner or later, it is going to take more careful production than has been given to the greater number of program pictures that have come through this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—This pair of comedians have been a washout with us and continue to be. If they have any talent for creating laughs, RKO has not the savvy to bring out the talent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SHOW BUSINESS: Eddie Cantor, George Murphy—Very good musical with an excellent story. Thoroughly enjoyed by a good crowd. Played Wednesday, Thursday, Jan. 9, 10.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—Excellent for a costume picture, for the reason that it had a swell cast and a good story. It is exceptional when one of these go over as well as this one did, but it has quality of acting on the parts of all the principals.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce—This type has seen its day. Anyway nobody got excited about it except the children. Cold weather, flu and basketball didn't help it any. If you must play it, double it. Played Saturday, Sunday, Feb. 2, 3.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

THOSE ENDEARING YOUNG CHARMS: Robert Young, Laraine Day—A very nice picture yet no business. If you are in a small town don't count on the boys who returned to bring the girl friend to your theatre. They have seen the pictures months ago. They are interested in the newer pictures. Played Saturday, Sunday, Jan. 20, 21.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

WONDER MAN: Danny Kaye, Virginia Mayo—Very elaborate production, but too much Kaye. I will concede that he is versatile, but you can get an overdose and that is the reaction of many of my audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WONDER MAN: Danny Kaye, Virginia Mayo—While the story is completely nonessential, the Technicolor and the name "Danny Kaye" were enough to produce a full house both nights. This is definitely the kind of picture our people go for. Business exceptionally good. Played Friday, Saturday, Feb. 1, 2.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Republic

CHEATERS, THE: Joseph Schildkraut, Billie Burke—The picture is rightly named. The Herald should have a department, "What the Picture Did to Me." This would take the blue ribbon for flops. One nice thing is that we didn't have to run all the second show as there was no one left and we couldn't blame them. It was sold as a special. Played Saturday, Sunday.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D. Rural and small town patronage.

GANGS AT THE WATERFRONT: Robert Armstrong, Stephanie Bachelor—One more in the never ending line of cheap gangster pictures. Gangsterism has ceased to be entertainment and should be outlawed as screen material. If your patrons want this stuff, it is no worse than others. Played Tuesday, Jan. 22.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

JEALOUSY: John Loder, Jane Randolph—Nice program picture that we doubled with a Western to satisfactory weekend business. Played Friday, Saturday, Feb. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MEXICANA: Constance Moore, Tito Guizar—Business was just fair on this little musical. Not an "A" picture as allocated by Republic. Played Sunday, Monday, Jan. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHANTOM SPEAKS, THE: Richard Arlen, Lynn Roberts—Pretty weak. Arlen should demand something above this hodge-podge. Here again the producers should scrap such material and get down to filming wholesome stories of everyday Americana. Played Tuesday, Jan. 29.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—Another of our necessary Westerns that filled the bill. Played Friday, Saturday, Feb. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

GUEST IN THE HOUSE: Anne Baxter, Ralph Bellamy—Absorbing dramatic thriller. Good show, but average drawing power. Played Monday, Tuesday, Jan. 7, 8.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

GUEST WIFE: Claudette Colbert, Don Ameche—They did not go for this picture. Business fair first night, but the second was not so good. Word got around about the picture and we thought for sure the depression was here again. Played Wednesday, Thursday, Jan. 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—Very good bedroom comedy, best from United Artists. Played Friday, Saturday.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

Universal

CRIMSON CANARY, THE: Noah Beery, Jr., Lois Collier—A good little musical show which pleased average business. Played Tuesday, Jan. 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I'LL REMEMBER APRIL: Gloria Jean, Kirby Grant—Fair action mystery. Double feature material. Played Friday, Saturday, Jan. 11, 12.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

IMITATION OF LIFE: Claudette Colbert, Warren William—We regret playing this one. It is badly outmoded and does not now seem to be the great picture it was once thought to be. Warren William's love scenes are only laughter material for today's

(*Continued on page* 52)


20th
CENTURY-FOX
"STATE FAIR" IN TECHNICOLOR broke playing time record
"THE HOUSE ON 92nd STREET" held over—brought back
"THE DOLLY SISTERS" IN TECHNICOLOR held—held—everywhere!
"FALLEN ANGEL" champion hold-over hit!
"LEAVE HER TO HEAVEN" IN TECHNICOLOR eclipsed then
Now! "WALK IN THE
Now! "COLONEL EFF
Now! "DOLL FA
and soon! "SENTIM

Top in the long-runs!

11!

SUN"

NGHAM'S RAID"

CE"

ENTAL JOURNEY"

...continue the most amazing succession of extended-run
hits ever achieved by one company!

(Continued from page 49)

fans. Claudette seems to be her good self, however. Played Wednesday, Thursday, Jan. 23, 24.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

RENEGADES OF THE RIO GRANDE: Rod Cameron, Fuzzy Knight—The usual Western action and songs but more acceptable than usual because we showed it after "Uncle Harry." Played Friday, Saturday, Feb. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, David Bruce—Very good romance, action in color. Unusual story and good drawing power. Should please the entire family. Played Sunday-Tuesday, Jan. 13-15.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan —Very good musical comedy. Average drawing power. Played Sunday, Dec. 30.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

UNCLE HARRY: George Sanders, Ella Raines—This was an excellent picture that all too few patrons took advantage of seeing. It is engrossing from the very beginning. The players seem made for their parts and it has a surprise ending. As an interesting picture we recommend it highly, but believe that it needs a little more advertising. Played Wednesday, Thursday, Jan. 23, 24.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

UNCLE HARRY: George Sanders, Ella Raines—Used on weekend double bill to very poor business. A customer asked at the end of the show, "What was it all about?" Played Friday, Saturday, Feb. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

APPOINTMENT IN TOKYO: War Documentary —This five-reel Government subject will not stand alone, but it will do all right with a short feature. Has some entertainment. Played Tuesday, Jan. 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BORN FOR TROUBLE: Faye Emerson, Van Johnson—This is a reissue, but it is a good one and business was above average, as Van Johnson is very popular here now. Play it. Played Friday, Saturday, Feb. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—We were somewhat disappointed in this feature both in entertainment value and at the box office. Business off and reaction unfavorable. Too much conversation. Played Sunday, Monday, Jan. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith —Played this when it was rather old but we don't regret it as it was a swell show. Business off due to 25 below zero weather. The few that did turn out were well satisfied. Played Saturday, Sunday.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D. Rural and small town patronage.

POLO JOE: Joe E. Brown—This reissue drew very good business. In fact the old picture will make you more clear money than the new product. This surprised in drawing power. Played Friday, Saturday.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—This is O.K., but in a sense it is disappointing. The title is misleading in that the Marines, as such, do not figure in the story beyond a short battle sequence in which the central character loses his eyesight. It then becomes a morbid character play. Played Sunday, Monday, Jan. 20, 21.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—This picture did O.K. in spite of adverse weather. Feel it should do well in small towns. Played Monday, Tuesday, Jan. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMILING GHOST, THE: Wayne Morris, Brenda Marshall—Another repeat run to good business. This is the funniest mystery-shocker we have ever played. You are missing a good bet, if you don't try some of these old top-notch pictures. Played Friday, Saturday.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

Short Features

Official WAC Films

THAT JUSTICE BE DONE: This reel from WAC is worth running. It shows some scenes of German atrocities.—E. M. Frieburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of February 18

CAPITOL: Merida and Campeche ..... ***MGM***
Magic on a Stick ..... ***MGM***
Feature: The Harvey Girls ..... MGM

CRITERION: Fala at Hyde Park ..... ***MGM***
Feature: Because of Him ..... Universal

GLOBE: Musical Novelties ..... ***Vitaphone***
The Good Egg ..... ***Vitaphone***
Feature: Tarzan and the Leopard Woman ..... RKO

HOLLYWOOD: Baseball Bugs ..... ***Vitaphone***
Hitler Lives? ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: The Little Witch ..... ***Paramount***
Feature: Miss Susie Slagle's ..... Paramount

RIALTO: My Man Jasper ..... ***Paramount***
Unusual Occupations, No. 1 ..... ***Paramount***
And What a Picnic ..... ***Paramount***
Feature: Behind Green Lights ..... 20th Cent.-Fox

RIVOLI: House Tricks ..... ***Paramount***
Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: Life With Baby (March of Time) ..... ***20th Cent.-Fox***
Feature: Fallen Angel ..... 20th Cent.-Fox

STRAND: Book Revue ..... ***Vitaphone***
Feature: My Reputation ..... Warner Bros.

CHICAGO—Week of February 18

APOLLO: Getting Glamour ..... ***Metro***
Feature: The Lost Weekend ..... Paramount

GARRICK: Spook to Me ..... ***Columbia***
Feature: Three Strangers ..... Warner Bros.

ROOSEVELT: Life With Baby (March of Time) ..... ***20th Cent.-Fox***
Feature: The Fallen Angel ..... 20th Cent.-Fox

STATE LAKE: Ski Aces ..... ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: African Diary ..... ***RKO***
Feature: The Harvey Girls ..... MGM

Paramount

MONKEY BUSINESS: Speaking of Animals—All the animal shorts I have played from Paramount have been good stuff.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

RKO Radio

MOTHER-IN-LAW'S DAY: Edgar Kennedy—A swell comedy. Anyone can laugh at Edgar's family troubles. They are much like some that any of us might meet up with.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

NO SAIL: Walt Disney Cartons—A Walt Disney laugh. Very, very comical and great stuff for any audience.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Twentieth Century-Fox

SKI ACES: Sports Reviews—Splendid action reel. Color is breathtaking.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Warner-Vitaphone

ALL STAR MUSICAL REVUE: Featurettes—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOOD EGG: Blue Ribbon Hit Parade—Entertaining color reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IT HAPPENED IN SPRINGFIELD: Featurettes—This was a very good start. I booked it late, but my patrons liked it.—Nick Raspa, State Theatre, Rivesville, W. Va.

LYIN' MOUSE: Blue Ribbon Hit Parade—This is a Blue Ribbon cartoon so naturally it was good. Nick Raspa, State Theatre, Rivesville, W. Va.

LYIN' MOUSE: Blue Ribbon Hit Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUNBONNET BLUE: Blue Ribbon Hit Parade—Pleasing Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Frank Folsom Honored

Frank M. Folsom, executive vice-president in charge of the RCA Victor division, has been awarded the Medal for Merit by President Truman for "exceptionally meritorious conduct in the performances of outstanding services as chief of the procurement branch of the Navy Department's Office of Procurement and Material."

"Lost Weekend" Cited by Canadian Syndicate

Paramount's "The Lost Weekend" was picked as the best film of the year and won six out of a possible 10 citations in the annual film selection of the *Star Weekly* and the Star Syndicate of Toronto, made as a forecast of the Academy Awards. The citation gave top honors to Ray Milland for his performance in the film. Also cited on the basis of their work on the picture were Charles Brackett, best producer; Billy Wilder, best director; William Seitz, best photography; Mr. Brackett and Mr. Wilder, best dramatic script.
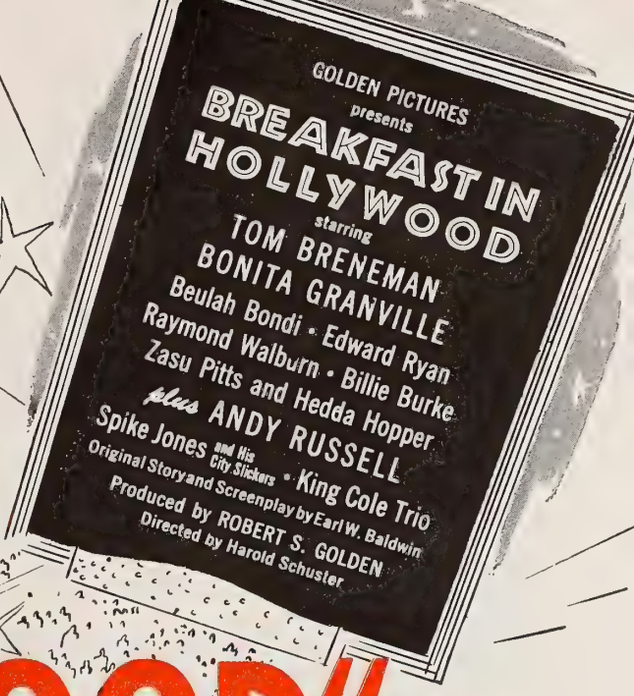
Army Film Programs Being Negotiated for Pacific

The Army Motion Picture Service and the foreign departments of film distributors are negotiating individual agreements for a supply of 35mm films for troops stationed in the mid-Pacific area, to be paid on a commercial rental basis. The agreements, similar to those prevailing on 35mm films exhibited to troops in the European and Mediterranean theatres, calls for a full supply of the latest releases, in return for which the Army will pay three cents per capita net rental, based on attendance at the Army shows. Five complete programs weekly will be required.

20th-Fox Announces Three For Release in March

"Sentimental Journey," "A Yank in London" and Lewis Milestone's "A Walk in the Sun" will be released by Twentieth Century-Fox during March, it has been announced by William J. Kupper, general sales manager. "Sentimental Journey" stars John Payne, Maureen O'Hara and William Bendix. "Yank" was produced and directed by Herbert Wilcox of London, and stars Anna Neagle and Rex Harrison. "A Walk in the Sun" has Dana Andrews and Richard Conte.

This is just part of the crowd that couldn't get in to see . . .



'BREAKFAST IN HOLLYWOOD" AS IT BROKE ALL RECORDS FOR U. A. PICTURES PLAYING THE ORIENTAL THEATRE, CHICAGO!

AND WATCH IT GO FROM HERE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MY REPUTATION (WB)

Final Report:

Total Gross Tabulated	$664,700
Comparative Average Gross	633,100
Over-all Performance	111.0%

BALTIMORE—Stanley, 1st week	118.3%
BALTIMORE—Stanley, 2nd week	103.5%
BUFFALO—Buffalo	122.5%
CINCINNATI—RKO Albee	134.5%
CINCINNATI—RKO Shubert, MO 1st week	130.4%
INDIANAPOLIS—Indiana	105.4%
INDIANAPOLIS—Lyric, MO 1st week	86.2%
LOS ANGELES—Warner Downtown, 1st week	141.4%
LOS ANGELES—Warner Downtown, 2nd week	116.1%
LOS ANGELES—Warner Hollywood, 1st week	169.0%
LOS ANGELES—Warner Hollywood, 2nd week	112.7%
LOS ANGELES—Warner Wiltern, 1st week	161.3%
LOS ANGELES—Warner Wiltern, 2nd week	120.9%
MILWAUKEE—Warner, 1st week (DB) Girl On The Spot (Univ.)	118.1%
MILWAUKEE—Warner, 2nd week (DB) Girl On The Spot (Univ.)	93.7%
MILWAUKEE—Warner, 3rd week (DB) Girl On The Spot (Univ.)	51.2%
MINNEAPOLIS—Radio City	109.6%
MINNEAPOLIS—Century, MO 1st week	183.3%
MINNEAPOLIS—Century, MO 2nd week	75.0%
NEW YORK—Strand, 1st week (SA) Orrin Tucker's Orchestra	99.8%
NEW YORK—Strand, 2nd week (SA) Orrin Tucker's Orchestra	95.4%
OMAHA—RKO Brandeis (DB) Life With Blondie (Col.)	102.5%
PHILADELPHIA—Mastbaum, 1st week	109.7%
PHILADELPHIA—Mastbaum, 2nd week	95.3%
PHILADELPHIA—Mastbaum, 3rd week	66.9%
PITTSBURGH—Penn, 1st week	116.5%
PITTSBURGH—Penn, 2nd week	80.6%
PITTSBURGH—Warner, MO 1st week	85.2%
SAN FRANCISCO—Fox, 1st week (DB) Follow That Woman (Para.)	109.2%
SAN FRANCISCO—Fox, 2nd week (DB) Follow That Woman (Para.)	68.8%
SEATTLE—Orpheum	139.5%
ST. LOUIS—Ambassador, 1st week (DB) Pursuit to Algiers (Univ.)	88.4%
ST. LOUIS—Ambassador, 2nd week (DB) Pursuit to Algiers (Univ.)	83.1%
WASHINGTON—Earle	111.6%

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SPELLBOUND (UA)

Final Report:

Total Gross Tabulated	$1,936,300
Comparative Average Gross	1,529,200
Over-all Performance	126.3%

BALTIMORE—Century, 1st week	187.7%
BALTIMORE—Century, 2nd week	129.0%
BOSTON—Orpheum, 1st week	115.6%
BOSTON—Orpheum, 2nd week	92.9%
BOSTON—Orpheum, 3rd week	94.1%
BOSTON—State, 1st week	118.9%
BOSTON—State, 2nd week	114.1%
BOSTON—State, 3rd week	114.1%
CINCINNATI—RKO Capitol, 1st week	177.2%
CINCINNATI—RKO Capitol, 2nd week	122.7%
CINCINNATI—RKO Capitol, 3rd week	81.8%
CINCINNATI—RKO Capitol, 4th week	59.0%
CLEVELAND—Loew's State, 1st week	152.3%
CLEVELAND—Loew's State, 2nd week	153.0%
CLEVELAND—Loew's State, 3rd week	102.0%
INDIANAPOLIS—Loew's, 1st week	151.3%
INDIANAPOLIS—Loew's, 2nd week	98.4%
KANSAS CITY—Midland, 1st week	139.2%
KANSAS CITY—Midland, 2nd week	113.9%
LOS ANGELES—Carthay Circle, 1st week	116.2%
LOS ANGELES—Carthay Circle, 2nd week	90.3%
LOS ANGELES—Carthay Circle, 3rd week	83.1%
LOS ANGELES—Chinese, 1st week	189.6%
LOS ANGELES—Chinese, 2nd week	148.4%
LOS ANGELES—Chinese, 3rd week	131.1%
LOS ANGELES—Chinese, 4th week	103.4%
LOS ANGELES—Chinese, 5th week	93.1%
LOS ANGELES—Loew's State, 1st week	174.3%
LOS ANGELES—Loew's State, 2nd week	148.4%
LOS ANGELES—Loew's State, 3rd week	126.9%
LOS ANGELES—Loew's State, 4th week	97.6%
LOS ANGELES—Loew's State, 5th week	82.0%
LOS ANGELES—Uptown, 1st week	191.5%
LOS ANGELES—Uptown, 2nd week	149.5%
LOS ANGELES—Uptown, 3rd week	158.8%
LOS ANGELES—Uptown, 4th week	107.4%
LOS ANGELES—Uptown, 5th week	84.1%
MILWAUKEE—Warner	175.1%
MINNEAPOLIS—Radio City, 1st week	170.0%
MNNEAPOLIS—Radio City, 2nd week	115.6%
NEW YORK—Astor, 1st week	148.6%
NEW YORK—Astor, 2nd week	152.1%
NEW YORK—Astor, 3rd week	134.9%
NEW YORK—Astor, 4th week	141.5%
NEW YORK—Astor, 5th week	129.2%
NEW YORK—Astor, 6th week	116.4%
NEW YORK—Astor, 7th week	124.6%
NEW YORK—Astor, 8th week	124.6%
NEW YORK—Astor, 9th week	156.0%
NEW YORK—Astor, 10th week	116.4%
NEW YORK—Astor, 11th week	116.4%
NEW YORK—Astor, 12th week	113.7%
NEW YORK—Astor, 13th week	111.1%
NEW YORK—Astor, 14th week	116.4%
OMAHA—Paramount, 1st week	168.5%
OMAHA—Paramount, 2nd week	105.7%
OMAHA—Omaha, MO 1st week	76.7%
PHILADELPHIA—Aldine	188.6%
PITTSBURGH—Penn	175.1%
PROVIDENCE—State	156.4%
SAN FRANCISCO—Warfield, 1st week	175.1%
SAN FRANCISCO—Warfield, 2nd week	136.8%
SAN FRANCISCO—Warfield, 3rd week	109.4%
SAN FRANCISCO—Warfield, 4th week	91.2%
SAN FRANCISCO—Warfield, 5th week	76.6%
SAN FRANCISCO—St. Francis, MO 1st week	93.2%
SAN FRANCISCO—St. Francis, MO 2nd week	111.9%
SAN FRANCISCO—St. Francis, MO 3rd week	89.5%
SEATTLE—Paramount, 1st week	224.1%
SEATTLE—Paramount, 2nd week	155.1%
ST. LOUIS—Loew's State, 1st week	103.8%
ST. LOUIS—Loew's State, 2nd week	86.6%
ST. LOUIS—Loew's State, 3rd week	73.2%
WASHINGTON—Palace	171.1%

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DOLL FACE (20th-Fox)

First Report:

Total Gross Tabulated	$150,800
Comparative Average Gross	132,200
Over-all Performance	114.0%

CINCINNATI—RKO Albee	100.5%
CINCINNATI—Keith's, MO 1st week	101.6%
CLEVELAND—Warner's Hippodrome	95.0%
KANSAS CITY—Esquire	100.0%
KANSAS CITY—Uptown	109.3%
PITTSBURGH—Fulton	150.5%
SAN FRANCISCO—Warfield, 1st week (DB) Mexicana (Rep.)	106.7%
SAN FRANCISCO—Warfield, 2nd week (DB) Mexicana (Rep.)	74.7%
SEATTLE—Music Hall, 1st week (DB) Behind Green Lights (20th-Fox)	118.2%
SEATTLE—Music Hall, 2nd week (DB) Behind Green Lights (20th-Fox)	91.3%
TORONTO—Eglinton, 1st week	108.1%
TORONTO—Eglinton, 2nd week	102.7%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending January 31, 1946. The previous period ended October 31, 1945. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

New Laboratory In Mexico Is Now in Service

by LUIS BECERRA CELIS
in Mexico City

A million-dollar laboratory has been put into partial service at the studios built here by RKO and Mexican interests headed by Emilio Azcarraga.

When the laboratory is in full operation, in about six months, its capacity for processing will be comparable to Hollywood studios, according to Nicholas Tronolone, vice-president of the Pathe Laboratories, New York, who is supervising the installation of equipment.

Mr. Tronolone said the laboratory would make possible rushes within 18 hours after shooting, a decidedly new departure in Mexico.

The developing machines are of stainless steel and bakelite, while all other solution tanks are of wood and stainless steel. The laboratory will be completely air conditioned.

The laboratory will eventually employ a staff of about 100.

▽

Although there are currently 12 new theatres under construction here, four more houses are to start building soon.

These theatres will be built by the Operadora de Teatros, managed by Manuel Iglesias, which operates a large circuit here and in the provinces. One of the theatres will be a 4,000-seat affair in a 14-story building, another seating 3,000 in a 12-story building, and the other two each will seat 2,000.

Plans for two additional theatres are being made by Cia. Constructora de Tepeyac, S.A.

These 16 new theatres will increase to 89 the number of theatres in the Federal District, which includes Mexico City, and has a population of about 2,000,000.

▽

Many exhibitors in the provinces have complained to the Federal Government that municipal officials are demanding theatre passes not only for themselves and their families but for numerous persons whom they classify as relatives. The exhibitors claim these lengthening lists cut deeply into their profits.

Pre-Release Openings Set For "Saratoga Trunk"

A series of pre-release openings have been set for "Saratoga Trunk" prior to its general release the end of March. The film will have a west coast premiere March 8 in three Los Angeles houses, Warners' Hollywood, Downtown and Wiltern. March 12 it will open in Albany, New Haven, Hartford, Bridgeport, Waterbury and possibly Philadelphia, while Chicago, St. Louis, Milwaukee, Cincinnati and Utica are among cities scheduled to get the picture the following week. The picture is now in its thirteenth week at New York's Hollywood.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

Teamwork

Last July, RKO Radio Pictures, the Mutual Broadcasting System and American Safety Razor Corporation instituted a national tieup to promote "The Falcon in San Francisco" and the radio show, "The Adventures of the Falcon".

Opportunity was provided for exhibitors and managers of Mutual's local stations to render special assistance to each other in promoting their respective attractions. Victory Bonds were offered as prizes for the best campaigns.

Last week a number of trade paper men were invited to select the winners of the promotion and to listen to representatives of RKO Radio, Mutual and American Safety Razor Corporation voice opinions on the result of the unique tieup.

When the idea was first suggested by the RKO exploiteers, there was doubt concerning the theatres' ability to coordinate and cooperate on a national scale with radio. It was decided that a 15 per cent play on the tieup would be considered worthwhile from Mutual's standpoint. Actually, 25 of the network's 78 stations participated, more than 30 per cent.

Sales promotion executives of the Mutual System are further encouraged because the rating of its "Falcon" broadcast increased 100 per cent as a result of the theatre tieup.

Any measures which serve to bring local theatres and radio stations together for mutually advantageous promotion are, of course, highly desirable and commendable. By setting a pattern for future cooperation with Mutual and perhaps with the other networks, Mr. S. Barret McCormick, advertising, publicity and exploitation director for RKO Radio, has done the entire film and theatre industry a valuable service.

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Values

During the war a shortage of newsprint limited advertising and publicity space available to theatre exhibitors. The handicap in promoting attractions requiring special effort was frequently overcome by tying in with national or local projects deserving of special interest and attention from the press.

The war is over now and it is both proper and good business to scrutinize the many cooperative promotions which during the war years returned excellent dividends in publicity and goodwill. With many other media now available to showmen, some of the war promotions may appear extreme, or unnecessary, alternatives.

A feature which is currently doing excellent business around the country and has been named one of the outstanding motion pictures for 1946 is the subject of a publicity release from the distributor. The item states: "The exploitation campaign and publicity buildup for the unique event should place it at the head of the list of this year's candidates for 'Best Exploitation Stunt'." Reference is to a Chamber of Commerce tieup in a city of about 300,000 population. That highly worthy organization, in promoting and sponsoring the picture's opening in three theatres, is to receive 30 per cent of the proceeds from the benefit performances.

Granted that the publicity will boost the picture and that a fair amount of goodwill is bound to accrue, there is considerable room for doubt whether the device will qualify as the "Best Exploitation Stunt".

In every city where it has played to date, the picture has proved itself capable of provoking unusual comment from the press and the patrons. In this instance, a 30 per cent markdown on all Benefit tickets, including those sold at the three theatres, seems like a steep price to pay for publicity.

△ △ △

"Uncle Larry"

Eighteen Loew's theatre managers in New York honored Larry Beatus, veteran district manager, at a testimonial dinner this week.

Mr. Beatus, affectionately known as "Uncle Larry", was one of the first managers hired by the late Marcus Loew, more than 35 years ago. From that beginning in Washington, D. C., Mr. Beatus has had a varied career as district manager for out-of-town theatres, coming to New York in 1926.

During the many years he supervised the midtown theatres in this city, he has inspired loyalty, friendship and confidence in his associates. The dinner, and the gift which was presented to him, carried the sincere felicitations of his managers. His transfer to another post of importance with Loew's is the occasion for good wishes from all his friends.

—CHESTER FRIEDMAN

Merchandising the Pictures Abroad

Various elements of showmanship are graphically displayed in these Round Table contributions received from theatremen overseas and in Mexico.



Left, in Montevideo, Uruguay, this gigantic postcard was made available to patrons of the Trocadero to greet the stars of "I'll Be Seeing You".



Here is an interesting ballyhoo created by manager A. E. Foster to promote his recent date on "Wizard of Oz". Device won excellent comment for the Forum theatre, Ealing, London. Now look below.



Foyer display, 20 x 12 ft., created by manager C. E. Bilton in advance of "Roughly Speaking" at the Savoy, Wolverhampton, Staffordshire, England.



To exploit "Rhapsody in Blue" at the Forum, manager Foster rigged up this trick ballyhoo. Dancing lady is mounted on a revolving stage motivated by gears connected to the bicycle drive chain.



Left, famous Lonsdale Belt is displayed in the lobby of manager E. Bowen's Coliseum, Newport, Mon., England, to exploit "Man Called Sullivan" ("The Great John L."). Bowen is at left greeting Johnny Basham, holder of the belt.

Right, exploitation conscious F. Arenal, manager of Cinelandia, Mexico City's only newsreel theatre, promotes and arranges his own window tieups for "3 Caballeros".



The Selling Approach ON NEW PRODUCT

THE BANDIT OF SHERWOOD FOREST (Columbia Pictures): The son of Robin Hood should return excellent box office receipts proportionate with the exploitation expended. Schools, libraries and book shops, of course, offer excellent opportunity for effective cooperation.

Guest tickets could be offered to the students writing the best Robin Hood essays or book reviews. Enlist the aid of your school English department heads, contact local parent-teacher organizations for endorsement of the picture to their membership, supply bookmarks for distribution at the schools, libraries and book stores, and provide the public library with blowups, stills and picture data, while the librarian could provide books, music, etc., for an attractive exhibit.

Contact your local music shops for window displays featuring de Koven's operetta, "Robin Hood", set against a background of stills and other accessories, with theatre credits.

Take advantage of the fact that Robin Hood is usually associated with the color green. Ask department stores to set up special window displays with green colored clothes promoting Sherwood Forest green, and tie in your picture with blowups and posters.

It might be possible to arrange to have the Junior League, Beaux Arts or some other organization sponsor a costume ball in which those attending wear attire such as that worn during the days of Robin Hood. Seek the assistance of business concerns, merchants, press and radio, and arrange for prizes to be awarded for the best costumes, winners to be announced at the ball and prizes to be awarded on the theatre stage on opening night.

If there is a local archery group, promote a contest under their sponsorship to be held at a park. Special prizes might be promoted from a sporting goods dealer, hardware or department store carrying archery equipment.

For street ballyhoo, have a man dressed like Cornel Wilde as the son of Robin Hood walk or ride a horse around town, with tie-in copy.

Lithographs, paper, newspaper displays and, in general, the distributor's entire line of accessories should be utilized to full advantage.

During the current engagement, dress up the front, giving a medieval touch by working a compo board castle around the box office. This could be augmented with cutouts, blowups, stills, etc.

THE SPIRAL STAIRCASE (RKO Radio): The screen play is adapted from the novel, "Some Must Watch", by Ethel Lina White. This will provide for book and library tie-ups, with prominent theatre credits.

As the basis for a newspaper story, have a screening for police officials. Before the murderer is disclosed, stop the reel and challenge those present to name the murderer. Ask your newspapers not to reveal the name of the murderer but to give credit to the officers who name him correctly.

Photographic supply stores are now seeking to restore interest in amateur photography. In conjunction with one of your local dealers, offer a prize for the best camera shot of the spiral staircase. The photos should be displayed in the store window and the lobby. The prize can be awarded from the stage on the opening night of the picture.

An unusual cooperative display page could be based on a "yesterday and today" idea. A local hardware and household goods merchant uses the ad illustrating items which were sold in 1909 and other illustrations on some of the more modern items, all to be tied in with items sold to the House of "The Spiral Staircase". Other merchants might also cooperate, with the theatre space devoted to mentioning some of the silent films of the 1909 era in contrast to the current show.

For a novel stage contest, offer prizes for the best and most blood-curdling shriek emitted by your patrons. Give special attention to your stage setting, providing an eerie atmosphere, subdued lights and other special effects for a more realistic demonstration.

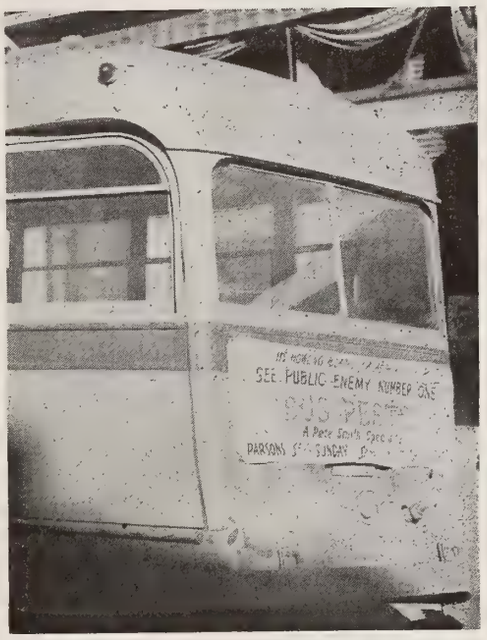
Old Newspaper Headlines Culled for "Hurricane"

For the return engagement of "Hurricane" at the New Astor theatre, East Hartford, Conn., manager B. J. Stevens used a shadow-box in the lobby of the theatre, consisting of an insert surrounded by clippings and headlines from 1938 newspapers. Stevens reports that his hardest task was digging up newspapers on the 1938 hurricane which raged over New England coast towns. He finally obtained them from the *Courant*.

Stalcup Ties-in Atom Bomb

Manager D. T. Stalcup of the Gem theatre, Etowah, Tenn., in his campaign for "House on 92nd Street," concentrated on teasers in newspaper ads and in the theatre lobby having to do with the atom bomb. The teasers tied-in with the Atom Bomb Project at Clinton, Tenn., some 60 miles from Etowah. A typical teaser: "SEE! The Great caution our government displays in protecting the secret and the workers on the Atom Bomb Project in 'The House on 92nd Street.'"

Turner Builds a Campaign About Short Subject



Special bus banners used by Arthur Turner, manager to promote Pete Smith's short at the Parsons theatre, Parsons, Kansas.

Through a tie-up with the city bus company, manager Arthur Turner of the Parsons theatre, Parsons, Kan., built his campaign for "The Dolly Sisters" engagement around a short subject feature, Pete Smith's "Bus Pests," which played with the feature attraction.

All the city's buses displayed 18-inch by five-foot sign cloth banners, with the following copy: "It's howling, hilarious, a laugh riot! See public enemy number one, 'Bus Pests.'" An interior sign one by four feet with the same copy was displayed in the back of each bus and a third sign, one by two feet, with the same copy graced the front of the bus, inside, above the windshield.

The balance of Turner's campaign was concerned with "The Dolly Sisters." A lobby board was displayed two weeks in advance, consisting of cutouts of the Dolly Sisters from six sheet, title, stars and row of five 8x10 stills on each end of board.

Stills obtained from the home office and made up into a 40x60 board were located 10 days in advance of the playdate in the bus station and hotel lobby.



"HARVEY GIRLS" PROMOTION HAS WHOLE TOWN TALKING

The full cooperation of city authorities and Santa Fe railroad officials ushered in the midwest premiere of "The Harvey Girls" at the Orpheum theatre, Atchison, Kan. A twin premiere was held at the Grand theatre in Topeka, Kan.

The hit tune, "On the Atchison, Topeka and Santa Fe," was a natural tie-in for this promotion, and Willis E. Shaffer, manager of the Fox Atchison theatres, took complete advantage of the opportunity.

The Santa Fe shipped its miniature streamlined train to Atchison for the occasion. It was the feature attraction of a parade immediately preceding the premiere, serving also as an eye-arresting ballyhoo.

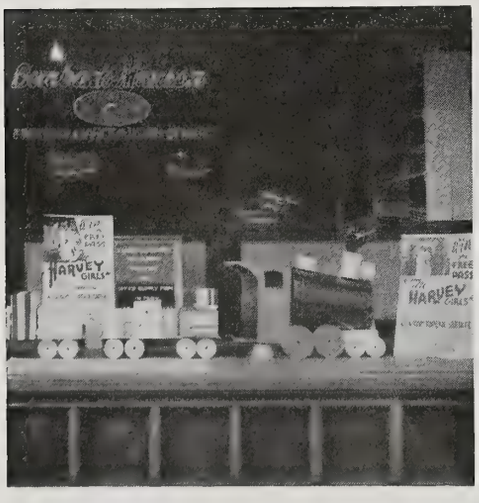
The Atchison *Daily Globe* cooperated by giving considerable front page attention to the opening, while local merchants sponsored a two page spread in the newspaper. In the center of each page was a large cut on "The Harvey Girls."

The newspaper also tied in with a misspelled word contest. Passes were given to the first 50 persons who found all misspelled words on the designated pages.

Radio station KVAK carried spot announcements and short recorded programs 10 days in advance of the premiere. The highlight of the radio promotion was an essay contest on why "I want to see 'The Harvey Girls'." The winner received a $25 Victory Bond.

Merchants Aid With Windows

Twenty-five window tie-ups were arranged with local merchants which practically covered the town with display advertising. This was a direct tie-up with the double page merchant ad inasmuch as the copy explained how to win a free pass to see the picture. Each merchant had a copy of the ad in his window, with his particular ad pencilled in red.



Window displays promoted on "The Harvey Girls" date in Atchison carried copy announcing the misspelled word contest featured by the Daily Globe.



A miniature streamlined train belonging to the Santa Fe Railroad stole the show at the parade ushering in "The Harvey Girls" at the Orpheum theatre in Atchison, Kans. The train also helped to publicize the attraction as a ballyhoo.

The "Harvey Girl" costume worn by Judy Garland in the picture was shipped to Atchison from Hollywood. A special window display was built around the costume.

The premiere parade was led by the Atchison High School Band, followed by riders on horseback, teams and wagons. One old wagon carried the sign: "I've been traveling since 1860 to see 'The Harvey Girls', now showing at the Orpheum." This was followed by several 1946 model cars, carrying town officials. The miniature streamlined train brought up the rear.

The parade ended at Memorial Hall, where ceremonies were held with Willis in charge. Following activities at Memorial Hall, additional ceremonies were held at the Orpheum, the mayor of Atchison and the president of the Chamber of Commerce participating.

Parade Launches Topeka Date

For the coincidental opening at the Grand in Topeka, manager C. A. Stewart conducted a campaign similar in scope and magnitude to the Atchison opening.

A special appeal was directed toward the Santa Fe system and its 5,000 local employees. The offices, employee cafeteria, and elevators were covered with art work, stills and displays advertising the picture.

The public relations department of the railroad cooperated by sending letters to employees promoting a special "First Nighter" prevue. The prevue was held one day ahead of the regular opening.

Stewart arranged for a contest to run in the Topeka *State Journal* for the "Best Santa Fe Story." The winner each day received two tickets to "The Harvey Girls." The winner's name and story went into the jackpot and after the seven day period, when the contest terminated, the winners were judged for the grand award. First award was a $50 Victory Band, and the second award a $25 Bond.

One of the original Harvey girls was located and feted with resultant publicity. The Harvey system of restaurants was started in Topeka.

The parade in Topeka was similar to the one in Atchison with the featured attraction being the miniature train. This carried a banner with the words, "We Are Going to See 'The Harvey Girls', Now Showing at the Grand theatre." Following the train were members of the Round-Up Club, and cowboys on horseback. Local Harvey girls in present day uniform and officials of the railroad also took part.

Window tieups were arranged with Pelletier's Department Store, the Ed Marling Electric Company and The Express Company. In Pelletier's the costume worn by Judy Garland in the picture was displayed. A theatre front background announced the engagement of the picture at the Grand. The express company window used small covered wagons against a blowup of the Santa Fe train used in the film.

For the engagement of "The Harvey Girls" at the Penn theatre, New Castle, Pa., manager James G. Bell conducted an extensive newspaper campaign. The ads stressed the hit song, "On the Atchison, Topeka and the Santa Fe."

To augment newspaper promotion, Bell arranged for a window display with the Hammond Music Store. Novelty season pass

(*Continued on following page*)

Record Tieup in Hartford Sells "Harvey" Date

(Continued from preceding page)

cards worded so they were worthless at the boxoffice helped to attract attention.

Numerous window tieups, co-op ads and counter displays were arranged by manager Lou Cohen for the engagement of the film at Loew's Poli theatre, Hartford, Conn.

Eight window displays were obtained from the Decca Record distributor in the area, tying in Judy Garland and "The Harvey Girl Album Records." Another window display in a barber shop featured old type shaving mugs and fancy razors plus a card advertising the film.

A co-op ad was placed with G. Fox & Co., largest department store in the city. This ad appeared in the *Times*. The Rose Marie Beauty Shoppe ran a co-op ad in both the *Times* and *Daily Courant* featuring Angela Lansbury, who plays one of "The Harvey Girls." A third was arranged with Sage-Allen & Co. in the *Courant*.

Counter displays were placed with Woolworths, Kresge's and Grant's department stores. In addition book departments of three of the downtown stores used announcements tying in the book with the picture.

Radio Promotion Also Stressed

For his radio promotion, Lou arranged for a contest on Joe Girand's disc jockey program over WTHT. Listeners were asked to tell what picture the Judy Garland records he played were from. "Harvey Girls Record Albums" and guest tickets were awarded the winners.

Manager Joseph S. Boyle of Loew's Poli-Broadway, Norwich, Conn., for his engagement of "The Harvey Girls" planted a co-op ad with Silberman's Furniture Store in the *Record* and the *Bulletin*.

Mollie Stickles Uses Columbia Trademark for Teaser

For the playdate of "Kiss and Tell," Mollie Stickles, manager of Loew's Poli-Palace theatre, Meriden, Conn., used the Columbia trademark as a teaser over the ticket booth with the caption: "Columbia reached into the heavens for the stars you'll want to 'Kiss and Tell'."

For the same campaign, Mollie arranged with the Harry Israel clothing store for a cooperative ad in the Meriden *Record*.

Nylon Sale Wins Praise

A sale of nylon stockings recently conducted from the stage of the Poli Palace theatre, Hartford, Conn., in the interests of the "March of Dimes" drive, netted manager Fred R. Greenway much goodwill publicity in local newspapers. The sale amounted to $100.

Foreign Language Heralds Sell "Last Chance" for Bill Brown



Getting merchant cooperation in New Haven to promote "The Last Chance" was simple for manager Bill Brown. Cards reading "Don't trust to chance; this is the last chance, etc., for your Valentine Day needs" gained ready access to prominent window locations.

Some of the difficulties involved in exploiting a picture of foreign origin with special appeal to those of foreign extraction were overcome by manager William Brown, who recently played "The Last Chance" at the Poli-Bijou in New Haven, Conn.

Taking into consideration the large Italian and Jewish population in the area, Bill had several thousand heralds imprinted in Italian and Jewish. His assistant manager, Charles Gaudino, personally supervised the distribution of these circulars in areas having a predominantly Italian population. Brown himself took care of the circulars imprinted in Jewish and arranged for distribution at the Jewish Community Center, temples and synagogues in the city.

A week in advance of the picture's opening, a screening was held which was attended by clergymen, who responded by mentioning the picture in their sermons coincidental with the picture's engagement.

Brown also arranged a tieup with the New Haven News Agency in which special memo booklets were placed in each Sunday newspaper in advance. The balance of 5,000 of these memo booklets were distributed in stores, hotels and restaurants.

To stimulate additional interest in this unusual type of motion picture, 3,000 book marks were imprinted and distributed through the branches of the New Haven public library and the book department of Shartenberg's department store.

An attractive window featuring an animated display with stills and playdate copy were planted with Bond Clothes. Other merchants using window displays promoting the picture included Planter's, Hudson Drapery, McQuiggan Florists, Morton's, Slumber Shoppe and Everybody's Radio Store.

Bill reports that despite a continuous rainstorm, the attraction played to steady business throughout the bad weather, indicating that his efforts were amply rewarded.

"Antonio" Color Contest Arranged by Ramsdell

Manager George T. Ramsdell of the Strand theatre, Delaware, Ohio, for his playdate on "San Antonio," arranged for an Errol Flynn Childrens' Color contest in the local newspaper, the Delaware *Gazette*. The contest, which ran in the newspaper two days prior to opening, consisted of a drawing of Flynn on a horse, which children were asked to color.

The *Gazette* sponsored the contest and the theatre awarded passes to winners. Ramsdell reports the contest was a great success.

GOLDEN OPPORTUNITY

Real manager for important theatre operation in *Southern California.* Must have background of good house management, intelligent showmanship. Give all information and references in letter. All applications treated confidentially.

BOX 400, MOTION PICTURE HERALD
Rockefeller Center, New York 20, N. Y.

Attractive Theatre Ads



Newark Ledger

Jay Wren, advertising director, Paramount Adams.



Cleveland Press

Hank Harold, advertising manager, RKO theatres, Cleveland.



Newark Evening News

Fred Herkowitz, publicist, RKO, Newark, N. J.



Toronto Star

Here are layouts by Larry Graburn, ad head for Odeon theatres, Toronto. The one above was designed to catch the reader's eye. Right, a trade paper adaptation which did an effective selling job for "Weekend at the Waldorf".



Toronto Telegram

SHOWMEN PERSONALS

In New Posts: Edward Carlson, Strand, Detroit. John Cusack, Kameo, Brooklyn, N. Y. Ed Crawford, Loew's 86th Street, New York. Charles Rice, Jennings, Chicago, Ill. Harry Bishop, Peoples; Bill Tarnowsky, Radio Theatre, Joseph Sharon, Olympia; all in Chicago.

Jack Sage, Rosedale, Detroit, Mich. Julius Pippin, Martin, Cuthbert, Ga. Eugene Murray, Kansas, Kansas, Ill. Joe Citron, Loew's Olympia, Brooklyn. Edward Burke, Loew's State, Newark, N. J. Ken Grattan, Loew's Palace, Brooklyn.

Assistant Managers: Nat Plunkett, Palace, Chicago. Woodrow Spaugh, Grand, Sullivan, Ill. Bill Giachetto, Roxy, Springfield, Ill. Ben Hurtig, Winter Garden, New York. Al Rabino, Earle, Philadelphia. Harvey Shapiro, North Shore, Chicago.

Returned Servicemen: Ben Broskie, Liberty, Irvington, N. J. John Biondi, Astor, Newark, N. J. Carl Jamrogen, Sheridan, Miami Beach, Fla. Joe Fliesel, Dreka, Deland, Fla. Gene Odom, Edison, Ft. Myers, Fla. Ernie Zuretti, Lexington, Lexington, Mass. Honus Swan, assistant manager, Belpark, Chicago.

Junior Showmen: Thomas, Jr., born January 28th to Mr. and Mrs. Thomas H. Read. The father is city manager for the Georgia Theatre Company in Atlanta.

Birthday Greetings: Victor J. Rosen, Bert Nix, H. B. Fox, R. W. Eberhard, Pat Notaro, C. Arnold Skelly, Robert Heining, James W. Grantham, Bernie Beach, Sumy Lando, Milton L. Kaiser, Elmer Amidon.

Stanley Lambert, Ewell Bingham, Paul W. Greer, Max King, Jr., Abraham L. Lowenstein, Lee J. Euring, Harold Blumenthal, Lloyd Murphy, Norman C. Rolfe, Richard J. Ludwig, William Reiser, Marvin E. Samuelson.

Joe Scanlon, Edward Jacobson, Jack Matlack, D. MacC. Weekley, Ollie W. Bales, Sidney Seckler, Harold Gustafson, Jack K. Randall, Clarence E. Watson, Kenneth Vohs, Al Unger, F. A. Williams, Sim Heller, Sidney Feder, S. H. Horowitz, Leo Raelson, Jewel B. Callaham, Dave Schiller.

George Foster, William C. Keating, Emory T. Warner, Louis Gianazza, Kenneth C. Mead, Les Bowser, John Willadsen, Clarence E. Fish, William B. Busay, Joseph L. Parrott, E. M. Jennings, Kenneth R. Davis, Sam Abrams, Albert E. Brown, Garland C. Lamb.

Shaffer Finds Teen-Agers Are Responsive Fans

A campaign directly aimed at teen-age youngsters and their support resulted in a wealth of advance publicity for the presentation of "Ten Cents a Dance" at the Royal theatre, Atchinson, Kan.

The extensive promotion plan was devised and put into operation by Willis E. Shaffer, city manager for the Fox Atchinson theatres. Centering his campaign around the picture's young star, Robert E. Scott, Shaffer contacted the superintendent of schools and obtained a list of the organizations and groups who participate in school activities. This enabled him to have complete coverage of teen-age activities in Atchinson.

Shaffer screened the film for a representative cross section of these youngsters and reports a very appreciative audience, noting also that school officials were enthused with the idea.

In support of the advance screening, Shaffer has this to say: "The teen-agers are composed of our most steady show customers, and for the most part we pay very little attention to them. As a matter of fact I cannot remember when I have ever done anything for the teen-agers only. In the past we have promoted free kiddie shows and special screenings for the adult class, but the teen-agers, who will attend every change of show (unless their parents object) have been completely overlooked."

Following the screening a 15-minute transcription was made of comments of the girls in the audience. The transcription was played back over KVAK in the evening, and became the main topic of conversation at the school for several days following. A Robert Scott Fan Club was formed with a total of 214 teen-agers as charter members. Additional memberships were granted to those who wrote a personal letter to Scott.

The fan club had one of Scott's 40x60 enlargements made into the form of a postcard by a local artist. This photocard was then autographed by all members of the club and mailed to Scott in Hollywood.

Shaffer also hit on the idea of having pictures taken of teen-age girls with a large blow-up of Scott. Some of these prints were developed and mounted on a board in the lobby. If the girls identified themselves in the photo with Scott they received a free pass to see "Ten Cents a Dance."

Penny Pitching Stunt Aids March of Dimes

James McGlone, manager of the RKO Strand theatre, Far Rockaway, had collected over $300 in dimes a week before the March of Dimes began, through the use of a dime pitching game that paid off winners with nylon stockings.

Set up in his theatre lobby was a special jar into which patrons were invited to toss their dimes. Anybody putting two dimes in succession into the bottles won nylons. One patron pitched thirteen dollars before winning a pair of the precious hose.

A little to the side, McGlone had set up a practice pitching arrangement which brought a tidy sum of pennies and nickels. The local Miles Shoe Store provided the stockings.

Cottle Named District Manager

Charles Cottle, manager of the Balaban and Katz State Lake, Chicago, has been named district manager of the circuit's West Side neighborhood houses. He relieves Harry Lustgarten who will concentrate full time as head booker.

Merchant Co-ops Aiding Stranger On "Waldorf"

Cooperation of the merchants of White Plains, N. Y., spearheaded the promotion campaign put on by manager Michael Stranger of Loew's State, for his engagement of "Week-end at the Waldorf."

A half-page perfume ad, incorporating the head of Ginger Rogers, one of the four stars of the picture, was contributed by Walker's Drug Store; Davega's devoted a window to a buildup of "And There You Are," featured song of the film, as did Hunt's Music and the Century Music Shoppe; three tobacconists used displays of Walter Pidgeon; two luggage shops prominently displayed correct luggage for your "Week-end at the Waldorf, and Lucille's Women's Shoppe displayed a window of fashion stills of Lana Turner and Miss Rogers.

Stranger augmented his campaign with a quiz show on WFAS with audience participation. Guest tickets were issued to contestants who answered correctly. To further interest, listeners were asked to write in the answer to the query: "Can you name the orchestra leader and hit tune featured in "Week-end at the Waldorf."

Newspapers added coverage. The *Reporter-Dispatch* published two two-column scenes; the *Herald* a two-column scene, and five Westchester newspapers prominently publicized the engagement at the State.

McCormack Places Co-op Ads on Two Campaigns

Manager W. Ray McCormack of the Roxy theatre, La Porte, Ind., recently placed cooperative ads on two campaigns. For the opening of "Rhapsody in Blue," the Foster Music Shop and Roxy Music Shop bought space in the La Porte *Town Crier* and *Herald-Argus.*

For his engagement of "I'll Be Seeing You," McCormack promoted a full page co-op ad in the *Herald-Argus,* sponsored by the Foster Music Shop, Courtesy Cab Company, Bortz Feed Store, Dye Plumbing and Heating Supply Company, Ford's Auto Supply, E. L. Steck and the Stewart Beauty Shop.

"Spellbound" Contest Held For Baltimore Opening

A contest, arranged by Gertrude Bunchez, publicity director for Loew's Century theatre, Baltimore, launched the campaign for the opening of "Spellbound." The Baltimore *News-Post* sponsored a letter writing contest in which readers were asked to submit a brief essay on "Moments in My Life Which Held Me Spellbound."

McClain Gets Front Page Break

Manager Bill McClain of the Virginia theatre, Carrollton, Ohio, promoted a front page story with the Malvern News for the opening of "The Enchanted Forest."

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER—MORE THAN 15 YEARS' EXPERIence. Just out of army. Prefer East or Middle West. Wife well qualified as assistant manager. Want something permanent with chance for advancement. BOX 2, Boomer, W. Va.

PROJECTIONIST — VETERAN, 3 YEARS experience. Permanent position. South. CHARLES WALTERS, Route 4, Richmond, Kentucky.

USED EQUIPMENT

STRIKES COME AND GO — BUT WE HAVE 6,000 New Steel folding chairs, $2.25; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, all metal lined, $7.95; 410 American ditto, $8.45; 440 American rebuilt heavy veneer back,. spring cushions, $6.50; 440 American rebuilt veneer backs and seats, $4.95; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, good, $4.50; Beautiful Cardinal Red leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S.O.S. CINEMA SUPPLY CORP., New York 18.

MANLEY POP CORN MACHINE. LAST MODEL made. Used only six months. ART'S RECREATION, Oak Harbor, Ohio.

FOR SALE—2 SIMPLEX FRONT SHUTTERS double-bearing movement projectors. 1 Western Electric sound system with Universal base, complete with all speakers, amplifiers. 2 Peerless 30 amp. lamphouses with 10¼ inch reflectors. 2 Simplex 16 inch upper and 2 lower magazines. 1 GE generator, 120 volt, 70 amp., 550 watt motor A.C.; complete with rheostats, including good supply of tubes. Price $950.00. RALPH NEWLAND, Century Theatre, Dowagiac, Mich.

VETS, ESTABLISH YOUR OWN HOUSE — theatres rate G.I. loan — Complete Booth outfits — projectors, lamphouses, lens, new soundheads, motors, new amplifier, new speakers, new soundscreen. Guaranteed one year — Powers—$1,050.00, Simplex—$1,500.00 — investigate! Also Army Post Theatre Outfits. S.O.S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

SOUND MOVIOLA PROJECTOR MODEL, Rebuilt, $875.00; Maurer 16MM Recording System, $2,250.00; Akeley 35MM Newsreel Camera Gyrotripod, lenses, magazines, $995.00; Eyemo Camera, $275.00. Send for Catalog. S.O.S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

CRUSHED PLUSH DRAPERY MATERIAL, $1.95 yard; 1946 model Coinometers, $110.00; 30A Rectifiers, $57.60; Canvas Carpet, $1.25 square yard; 30W Theatre Amplifiers, $125.00; Double telephone outfit, $13.50; 1KW Arclamps, $350.00; Box Office Bowl 1,000W Heaters, $3.95; Flextone plastic coated washable Soundscreen, **37½¢ square foot;** Crystal Beaded, 44½¢. Spring Catalog ready. S.O.S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRES

WANTED THEATRE NOW OPERATING, radius 300 miles of New York. S. KAUFMAN, 1919 Surf Ave., Brooklyn 24, N. Y.

WANTED TO BUY ONE OR MORE THEAtres. Prefer Montana, Idaho, Washington or Oregon. WALTER THOMPSON, 2435 N. Watts, Portland 3, Oregon.

WANTED TO BUY, LEASE OR OPERATE theatre in Chicago. Experienced and successful manager of unquestionable character and ability. BOX 1954, MOTION PICTURE HERALD.

TWO DOWNTOWN THEATRES IN LARGE northwest city. Owner says gross $6,000 per month. Can be bought together or separately for $15,000 and $17,500 each. ALLEN BURT, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANTED—THEATRES ANYWHERE IN MICHigan. Write, wire or phone ASHMUN BROS., Caro, Mich.

HELP WANTED

ASSISTANT MANAGER ABLE TO DO GENeral theatre maintenance and exploitation. Ability to operate helpful, not necessary. Only those interested in a permanent position in a small eastern town need reply. Kindly give all qualifications and references in letter. BOX 1960, MOTION PICTURE HERALD.

THEATRE BROKER

FOR BEST RESULTS WHEN BUYING OR SELLing a theatre, consult ANTHONY SERRITELLA, Licensed Theatre Broker, 1204 W. Grand Ave., Chicago 22.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

MODERNIZE YOUR PROJECTION LENS SYStems by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O. Box 3755, Kirkwood 25, Mo.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Dismiss Republic Merger Suit

A suit brought by Fred L. Yule, Los Angeles, to enjoin a merger of Consolidated Film Industries, Inc., Republic Pictures Corporation and Setay Corporation was dismissed last week in Dover, Del., by Chancellor Harrington. Mr. Yule, a Consolidated stockholder, had previously been denied a temporary injunction November 11.

OBITUARIES

Harold S. Bucquet, MGM Director, Dies at 54

Harold S. Bucquet, MGM director, died at his home in Beverly Hills Thursday, February 14, following an illness of several weeks. He was 54 years old. Known particularly for his direction of the "Dr. Kildare" series, Mr. Bucquet was working on "The Green Years" when illness forced his withdrawal. Surviving are his widow, one son, three daughters and two brothers.

Rufus A. Davis

Rufus A. Davis, with the Martin-Davis theatres at Dothan, Ala., was killed in an automobile accident near Dothan February 11. He was former manager of the Atlanta branch of National Theatre Supply Company and various film exchanges. Burial was in Dothan February 13.

Mrs. Hal Hodes

Mrs. Hal Hodes, wife of Hal Hodes, executive assistant to Jack Cohn at Columbia, died February 14 in New York following a long illness. In addition to her husband, she is survived by a son and daughter and two brothers.

F. L. Morgan

F. Langdon Morgan, 48, former Chicago representative for Quigley Publications and for the past two years a member of the Chicago staff of *Variety,* died in that city February 14, after a long illness. His widow, Leah, survives.

Francis J. Fegan

Francis J. (Barney) Fegan, 63, first president of the old St. Louis Board of Trade, and former theatre manager, died in that city February 8.

Altec Service Corporation Ends Second Conference

A three-day conference of Altec Service executives, managers and supervisors was concluded this week in Kansas City, Mo., where the executives met to discuss improved service methods, customer and dealer contacts and to see demonstrations of new and improved test equipment and "The Voice of the Theatre," Altec Lansing's new loud speaker.

Develops 16mm Camera

Willard Pictures, New York, has announced the development of a 16mm studio camera of advanced design which, it is claimed, makes possible photographic quality and effects previously achieved only with 35mm cameras.

Suspend Squire License

License to operate the Squire theatre, New York, was temporarily suspended this week following a fall of plaster and metal from a faulty ceiling. The theatre will be reopened after repairs.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Dragonwyck

***20th Century-Fox*—Period Melodrama**

Gene Tierney, whose drawing power doubtless has been enhanced by the extraordinary success of "Leave Her to Heaven," is the top personality to work with in exploitation of this period melodrama, although Vincent Price is its central and dominant character, and in it she has a role as sweet and sympathetic as her assignment in that picture was repellant. In this case, it is the husband, played by Price, who does the plotting and killing, in a manner as skilled and with motives no less ignoble. Since the basic values are approximately equivalent, it would appear that "Dragonwyck" is set to do as much or more business.

Largely the work of Joseph L. Mankiewicz, who wrote the script and directed the picture, "Dragonwyck" is a distinguished piece of product. Based on Anya Seton's widely read novel of the same name, it tells with fascinating attention to detail and with emphasis on clarity the story of a patroon who sought to perpetuate his system and his kind and met death in trying. The superb script explains to the audience at once and without seeming effort that the patroons were the Dutch owners of land grants in New York state which they ruled like kings until legislation freed their tenant farmers in 1846. The picture opens in 1842 and ends about three years later.

Price, an imperious patroon whose wife has given him a daughter but no son, effects his helpmeet's demise by skilled and undetected means in order that he may marry a remote relative, Miss Tierney, whom he counts upon to give him an heir. This she does, but the baby dies at baptism, which leads to tension between them that culminates in his decision to rid himself of this wife, too. By a fluke, a doctor, who's loved the wife all along, discovers the patroon's intention and thwarts him, quite incidentally charging him with the murder of his first wife. In a dramatic finale, the patroon confronts the men who come to arrest him, and it's a little hard to tell whether it's his own bullet or one of theirs that kills him. The doctor is in a fair way to get the widow when the picture ends.

The foregoing is a slight and inadequate synopsis of a story rich in color, rounded in outline and extremely impressive, both by reason of deft narration and of the unfamiliar setting, customs and social equations. These qualities of the production may be depended upon to satisfy the most exacting entertainment seeker.

In two particulars the picture rates special reporting. It is the first picture in recent years to deal with addiction to drugs; Price, given to spending long periods alone in a tower room, explains to his wife, on being asked what he does there, "I am what people call a drug addict," and then goes on to tell what the drugs do for him. And thus "Dragonwyck" acquaints wife-weary husbands with the lethal properties of the sap of the Oleander bush, specifically when administered on a piece of cake.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date; April, 1946. Running time, 103 min. PCA No. 10968. General audience classification.
Miranda .....Gene Tierney
Nicholas Van Ryn.....Vincent Price
Walter Huston, Glenn Langan, Anne Revere, Spring Byington, Connie Marshall, Henry Morgan, Vivienne Osborne, Jessica Tandy, Trudy Marshall

Meet Me on Broadway

***Columbia*—Musical Comedy**

Here is a thoroughly entertaining little musical with two names that look good on the marquee—Marjorie Reynolds and Jinx Falkenburg. A fast tempo is maintained all the way, and the story is far more plausible than many a musical plot unfolded on the screen of late.

Down on his luck, a budding Broadway show director takes on the staging of a country club amateur show, featuring his professional girl friend, originally much against her will. The country club's angel has a beautiful and talented daughter (Miss Falkenburg), making way for obvious complications, romantic and otherwise, particularly since the director is after a bankroll to return to Broadway. Things straighten out happily and entertainingly, after a few good song and dance routines, employing the eye-filling services of Miss Reynolds and Miss Falkenburg, and some good and original comedy situations.

Fred Brady, late of the radio, contributes a sparkling job as the young and ambitious director, and Allen Jenkins is his old reliable self in the comedy role of Brady's song writer and musical director.

George Bricker is credited with the story, and he helped Jack Henley on the screenplay. Burt Kelly produced, and Leigh Jason directed.

Seen in a Chicago projection room. Reviewer's Rating: Good.—SAM HONIGBERG.

Release date, January 3, 1946. Running time, 69 min. PCA No. 11288. General audience classification.
Ann Stallings .....Marjorie Reynolds
Eddie Dolan .....Fred Brady
Maxine Whittaker .....Jinx Falkenburg
Spring Byington, Loren Tindall, Gene Lockhart, Allen Jenkins, William Forrest, Jack Rise

Bandit of Sherwood Forest

***Columbia*—Robin Hood and Son**

The tale of Robin Hood and his merry men is retold swiftly in the first sequence of this film, which thereupon takes up the tale of Robin Hood's equally nimble and noble son, who performs for his England much the same feats of daring which his father—still present and important in the story—performed so memorably twenty years before. Specifically, he opposes, and ultimately slays with his sword, a tyrant who has ordered the Magna Charta scrapped, but it's the riding, the deft employment of bow and arrow, the plotting, chasing on horseback and rescuing, that makes the picture a natural for juveniles and for adults who wish to be juveniles again for a while.

Cornel Wilde, who name is beginning to mean much on a marquee as a result of his appearances in "A Song to Remember," "A Thousand and One Nights" and "Leave Her to Heaven," portrays Robin Hood's robust son, and this is in many respects his best performance to date. The other roles, inclusive of Friar Tuck and the other unforgettable characters, are likewise in good hands. And over the whole of the production, shot largely out of doors and within a castle as big as all outdoors, Technicolor spreads the special glamor it lends to subjects of this kind.

To producers Leonard S. Picker and Clifford Sanforth, to directors George Sherman and Henry Levin, and to screenplaywrights Wilfrid H. Pettitt and Melvin Levy, particular praise is due for having retained the straight story line, the plain dialogue, the forthright motivation and severely orthodox format of the simple story that was, is and always should remain the Robin Hood legend.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, February 21, 1946. Running time, 85 min. PCA No. 11092. General audience classification.
Robert of Nottingham .....Cornel Wilde
Lady Catherine .....Anita Louise
Jill Esmond, Edgar Buchanan, Henry Daniell, George MacReady, Russell Hicks, John Abbott, Lloyd Corrigan, Eva Moore, Ray Teal, Leslie Denison, Ian Wolfe, Maurice R. Tauzin

Young Widow

***UA-Stromberg*—See Jane Russell**

Quite clearly the thing for showmen to bear down on in their exploitation of this picture is the fact that it gives the customers their first and presumably eagerly awaited opportunity to see on the screen and in motion the somewhat spectacularly curvaceous Jane Russell whose likeness, shot from the waist up, Howard Hughes' gifted public relations counsel, Russell Birdwell, caused to appear on a raft of magazine covers, always commendably, while the still unreleased "The Outlaw" was in production.

This picture is heir to all that memorable publicity, and doubtless to the vast collection of extremely special photographic art that made it memorable, and producer Hunt Stromberg has not neglected to incorporate in his picture a sequence showing the young woman in a negligible bathing suit by way of proving to doubting Thomases and their womenfolk that the still camera men were not employing trick photography.

The picture in which Mr. Stromberg has brought Miss Russell to the screen tells a story about a young woman who returns to the States after her husband has been killed in the war but finds it difficult to interest herself in her work (newspapering) or anything else save her memories. Finally another soldier, well played

by Louis Hayward, interests her in himself, but a lot of things have to happen, none especially exciting, but all pleasant enough to watch, before she decides to have another go at love and marriage. The picture does a lot of talking, sometimes in dialogue more suited to printed pages than to utterance, before it makes its always obvious point.

Marie Wilson and Penny Singleton are ringleaders in some humorous interludes which give the proceedings a sparkle now and again, greatly to the relish of the preview audience.

Edwin L. Marin directed for producer Stromberg, using a script by Richard Macauly and Margaret Buell Wilder based on a book by Clarissa Fairchild Cushman. The period appears to be that redistribution interval between the surrender of Germany and the surrender of Japan.

Previewed at the Fox Wilshire theatre, Hollywood, to a paying audience which appeared to enjoy the humorous passages rather more than the serious ones, and to be not unaware that they were witnessing Miss Russell's first (other than "Outlaw") performance. Reviewer's Rating: Good.—W. R. W.

Release date, March 1, 1946. Running time, 98 min. PCA No. 11207. General audience classification.
Joan Kenwood .....Jane Russell
Lt. Jim Cameron .....Louis Hayward
Faith Domeroue, Kent Taylor, Marie Wilson, Connie Gilchrist, Norman Lloyd, Cora Witherspoon, Steve Brodie, Richard Bailey, Robert Holton, Peter Garey, Bill Moss, Penny Singleton

The Madonna's Secret

***Republic*—Crime and Passion**

A psychological murder drama of haunting moods and brooding emotions marks another Republic venture into big-budget production. With a fortunate cast headed by Francis Lederer and including Gail Patrick, Ann Rutherford and Edward Ashley, the film has been lavishly conceived and effectively performed.

For a time it seems the story is built around the pungent line of Oscar Wilde—that all men kill the things they love. Lederer, as a painter, is famous on two continents for his matchless canvases but is haunted by the trailing knowledge that his lovely model was mysteriously murdered. When a second and third meet the same fate, the throbbing realization grows that Lederer is a mad genius who destroys that loveliness may forever be perpetuated in memory.

Although the production has a cumulative absorption, some of its sequences seem too loosely-knit and incline towards unnecessary protraction. A wide gallery of portrayals is offered, with Lederer running a violent gamut of emotions with commendable skill and restraint. Notes of varied feminine beauty are injected by Linda Stirling and Miss Patrick as the victims, and Miss Rutherford as the model who believes in Lederer's innocence. Ashley, as the sophisticated drama critic, lends refreshing sparkle to the dialogue.

William Thiele directed from an original screenplay by himself and Bradbury Foote in which the meek and least-suspected person emerges as the maniacal killer. Stephen Auer was associate producer.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, February 16, 1946. Running time, 79 min. PCA No. 11259. General audience classification.
James Harlan Corbin .....Francis Lederer
Ella Randolph .....Gail Patrick
Linda "Morgan" North.....Ann Rutherford
John Earl .....Edward Ashley
Linda Stirling, John Litel, Leona Roberts, Michael Hawks, Clifford Brooke, Pierre Watkin, Will Wright, Geraldine Wall, John Hamilton

The Catman of Paris

***Republic*—Murders in the Night**

Terror, suspense and intrigue are the chief elements of this horror film. In the exciting moments fans will clench the arms of their chairs and gasp. At other times the atmosphere is lost by slowness of action.

As the film opens two men return to Paris after travels in the Orient. Charles Esmond portrays the younger, an author, who recently has achieved fame for a spectacular book. Douglass Dumbrille is the elder friend. The author appears ill and distraught because he is convinced he is responsible for the two murders committed by the catman. This story is based on the idea of a human committing murder after taking on the appearance of a cat. The author is unable to account for his actions during the murders. Lenore Aubert, playing the publisher's daughter, is in love with the author and does not believe he committed the crimes. When the identity of the catman is revealed a happy and satisfactory conclusion is reachced.

The characters are well drawn and good acting lends plausibility to this imaginative story written by Sherman L. Lowe. Marek M. Libkov was the associate producer and Lesley Selander directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 65 min. PCA No. 11258. Adult audience classification.
Charles Regnier .....Carl Esmond
Maurie Audet .....Lenore Aubert
Adele Mara, Douglass Dumbrille, Gerald Mohr, Fritz Feld, Francis Pierlot, George Renavent, Francis McDonald, Maurice Cass, Alphonse Martell, Paul Marion, John Dehner, Anthony Caruso, Carl Neubert, Elaine Lange, Tanis Chandler, George Davis

Drifting Along

***Monogram (1944-45)*—Western**

Again as a fearless stalwart of the untamed west, Johnny Mack Brown does some rugged fighting in the name of law and order. In one scene in the Adele Buffington screenplay his atomic fists wipe out a whole saloonful of villains. The film is standard Western fare, fulfilling the demands of its class.

Supporting Brown in his self-appointed task of putting an end to the cattle rustling, and an occasional murder, too, is Raymond Hatton, who also lends some slapstick relief to the goings-on.

As a slight departure from formula, a romantic role, given to pretty Lynne Carver, comes in for more footage than customary.

Direction by Derwin M. Abrahams underscores action and shooting. Scott R. Dunlap produced.

Seen at the New York theatre on Broadway, where the veteran Western fans reacted with satisfaction. Reviewer's Rating: Fair.—M. H.

Release date, January 26, 1946. Running time, 60 min. PCA No. 11269. General audience classification.
Steve .....Johnny Mack Brown
Pat McBride .....Lynne Carver
Pawnee .....Raymond Hattan
Douglas Fowley, Smith Ballew, Milburn Morante, Thornton Edwards, Steve Clark, Marshall Reed, Jack Rockwell, Lynton Brent, Terry Frost, Leonard St. Leo, Ted Mapes and Curt Barrett and the Trailsmen

A Yank in London

***ABC - 20th Century-Fox* — G.I.'s London Romance**

"A Yank in London" is the Americanized title of the Associated British production, "I Live in Grosvenor Square," reviewed from London in the June 23, 1945, issue of MOTION PICTURE HERALD, and which will be released in this country in March by Twentieth Century-Fox.

As the title implies this is a story of an American air force sergeant, his daily life, and the complications which result from a romance with a young lady of London's nobility. It is a picture which will fire with nostalgia the memories of thousands of G.I.'s who served in and around London with scenes of the famed soldiers' club Rainbow Corner, Grosvenor Square itself, and the many places of interest in historic London.

Herbert Wilcox, who produced and directed the picture, has incorporated all the ingredients of romance, comedy, heroism and tragedy to suit the most discerning film tastes. He has taken the American film star, Dean Jagger, his first picture since he entered the Army several years ago, and guided him through the scenes as the sergeant, with ease and finesse. He has taken Anna Neagle, one of Britain's most celebrated actresses, cast her opposite Mr. Jagger, and built their cinema romance into a smooth-flowing story of young love against a background of feudal estates and London proper.

Rex Harrison, a British actor of much popularity in England, is seen as the aspirant for Parliament and British major, who has, loses, then regains the affections of Miss Neagle.

Also worthy of mention is the appearance of Irene Manning, during the war a USO entertainer, who sang her way into the hearts of the American soldiers in the European Theatre of Operations, and Jane Darwell as the mother of the sergeant waiting for his return to America.

Seen in 20th Century-Fox's projection room in New York at a screening for the press. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, March, 1946. Running time, 106 min. PCA No. 04096. General audience classification.
Lady Patricia Fairfax .....Anna Neagle
Sgt. John Patterson .....Dean Jagger
David Bruce .....Rex Harrison
Duke of Exmoor .....Robert Morley
Jane Darwell, Dame Irene Vanbrugh, Pfc Elliott Arluck, Nancy Price, Walter Hudd, Cecil Ramage

Murder in the Music Hall

***Republic*—Melodrama**

Vera Hruba Ralston combines her skating talent and her dramatic ability in this murder drama which is tailored to satisfy the demands of the film-going sleuth. The acting of the principals is good and the story is presented in an interesting manner.

The action takes place during an evening's performance of an ice revue. A former director of an ice show is found murdered. Miss Ralston and other skaters from the show become involved in the case. She and the conductor of the orchestra, William Marshall, try to find the murderer before the police inspector does. The murderer's identity is disclosed when she hums a tune which the dead man had composed.

Ann Rutherford, as an understudy, and William Gargan, as the police inspector, are outstanding among the supporting players. Herman Miliakowsky was the associate producer and the direction was by John English. The screenplay of Frances Hyland and Laszlo Gorog was based on the original story by Arnold Philips and Maria Matray. The ice numbers, attractive presentations of figure skating which add entertainment value, were photographed by John Alton and were under the direction of Fanchon.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 84 min. PCA No. 11135. General audience classification.
Lila.....Vera Hruba Ralston
Don.....William Marshall
Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jerome Cowan, Edward Morris, Jack LaRue, Frank Orth, Fay McKenzie, Paul Hurst, James Craven, Ilka Gruning, Mary Field, Anne Nagel, LeRoy Mason, Tom London

A Close Call for Boston Blackie

***Columbia*—Murder-Comedy**

The notable sleuthing talents of Boston Blackie are directed against some sinister byplay in the tenth installment of the series, with mirth and murder busting out all over. As usual, Blackie finds himself hip-deep in trouble. Not only does he have a murder charge on his hands, but an unexplainable but adorable baby in his apartment.

Things proceed according to formula in the Ben Markson screenplay from Paul Yawitz's story, with Inspector Farraday pursuing Blackie all over the lot until the real murderer is caught and the baby-palming racket exposed.

In his customary title role is Chester Morris, who again gets a chance at some skilled masquerading, this time as a granddaddy. Richard Lane is back as the furious and frustrated Inspector Farraday, with Lynn Merrick as the at-

tractive villainess, and George E. Stone as Blackie's undersized sidekick.

Lew Lander's direction keeps the film moving with speed and suspense. John Stone produced.

Seen at the Strand theatre, Brooklyn, where an afternoon audience reacted favorably. Reviewer's Rating: Fair.—M. H.

Release date, January 24, 1946. Running time, 63 min. PCA No. 11321. General audience classification.
Boston Blackie .....Chester Morris
Geraldine Peyton .....Lynn Merrick
Inspector Farraday .....Richard Lane
Frank Sully, George E. Stone, Claire Carleton, Erik Rolf, Charles Lane, Robert Scott, Emmett Bogan, Russell Hicks

Whirlwind of Paris

***Hoffberg Productions*—Musical Comedy**

"Whirlwind of Paris," originally titled "Tourbillon de Paris," is the first new musical to come from France since the end of hostilities. Ray Ventura and his orchestra are featured throughout this musical comedy. This dance band's struggle to get a sponsor is related in a mirthful manner. Being a musical, the story is slight and the musical portion is the central attraction of the film. Hoffberg Productions is distributing the picture in this country.

The appeal of the film is restricted because of the French dialogue, but there are English subtitles by Herman G. Weinberg. Exhibitors specializing in foreign productions will satisfy their patrons with this presentation. However, this film falls below the standard of good musical comedies. Coco Aslan and Jean Tissier supply the wit and humor. The orchestra and the leader portray themselves, and Charpin, Marguerite Pierry and Mona Goya are in supporting roles.

Ray Ventura produced and Henri Diament-Berger directed. Andre Hornez wrote the script. The musical score is by Paul Misraki, who plays a member of the band.

Seen at the Fifth Avenue Playhouse, New York, where a matinee audience registered mild approval by an occasional chuckle. Reviewer's Rating: Fair.—M. R. Y.

Release date, February 9, 1946. Running time, 88 min. Adult audience classification.
Ray Ventura and Orchestra
Charbonnier .....Charpin
Mme. Charbonnier .....Marguerite Perry
Mona Goya, Jean Tissier, Paul Misraki, Milla Pitoeff, Coca Aslan

Border Bandits

***Monogram*—Good Neighbor Western**

Johnny Mack Brown and his pal, Raymond Hatton, drop down across the border into Mexico at this point in their highly efficacious career of law enforcement, succeeding after suitable frustrations and an adequate display of manly fortitude in bringing to justice a scalawag who has killed a kindly old gentleman for some jewels. There's a romance in the background, and quite a number of plot ramifications involving a considerable assortment of individuals, but it's hands-across-the-border stuff at bottom, and much better than most.

Lambert Hillyer, who was directing tip-top Westerns when most of today's tip-top directors wore rompers, got this one rolling in nice tempo early in the proceedings and maintained a smooth pace throughout, an undertaking in which he had the benefit of a smooth script by William A. Sichner. Charles J. Bigelow, who still prefers to be referred to as a supervisor instead of as a producer, had charge of the production.

By and large, "Border Bandits" rates at or near the top of its series.

Previewed at the Hitching Post theatre, Hollywood, where it pleased a paying audience which knows its Westerns. Reviewer's Rating: Good.—W. R. W.

Release date, January 12, 1946. Running time, 58 min. PCA No. 10964. General audience classification.
Johnny Mack Brown, Raymond Hatton, Riley Hill, Rosa Del Rosario, John Merton, Frank LaRue, Steve Clark, Charles Stevens

Voice of the Whistler

***Columbia*—Mystery**

Another in the Columbia series of pictures based on "The Whistler" of mystery fame, "Voice of the Whistler," with Richard Dix in the leading role, proves above standard in the volume of mystery productions.

Despite a routine plot centering about a woman's unloyal love to a man who has but a few months to live, "Voice of the Whistler," with strong direction by William Castle, manages to fulfill the promise of suspense throughout its running time.

Columbia has what well may be termed a "natural series" for film presentation. Dix is ably supported by Lynn Merrick.

Rudolph Flathow is the producer. Throughout the suspense angle is so expertly pieced together that audiences should not complain over the inevitable murder spree that takes place. Justice triumphs, of course.

Seen at Warner's Strand theatre in New Britain, Conn., where an afternoon audience composed mainly of adults registered satisfaction. Reviewer's Rating: Average.—A. W.

Release date, not set. Running time, 60 min. PCA No. 11203. General audience classification.
John Sinclair.....Richard Dix
Joan Martin.....Lynn Merrick
Ernie Sparrow.....Rhys Williams
Fred Graham.....James Cardwell
John Kennedy, Douglas Wood, Frank Riecher

Strange Impersonation

***Republic*—Love Triangle**

With William Gargan and Brenda Marshall in the top roles, William Wilder's "Strange Impersonation" combined romance and drama into a screenplay to create a more than pleasing picture that should meet approval of many film fans who prefer romantic dramas.

The plot hinges around a love triangle, and it's up to the main characters, as portrayed by film veterans William Gargan, Brenda Marshall, Ruth Ford, Hillard Brooke, H. B. Warner and Lyle Talbot, to carry the suspense required in such a plot to a successful conclusion.

Anthony Mann, director, has treated the script with a fine hand, with the production showing some fine direction.

"Strange Impersonation" will be something off the wartime theme that numerous bookers have had to contend with since the end of World War II. Romance is played up heavily in the film, with emphasis on the two women in a chemist's life and the happenings that occur before the chemist is reunited with the right girl.

Seen at the Warner Strand theatre, New Britain, Conn., where early afternoon audience, composed mainly of adults, appeared to enjoy the feature. Reviewer's Rating: Good.—A. W.

Release date, not set. Running time, 62 min. PCA No. 11110. General audience classification.
William Gargan, Brenda Marshall, Ruth Ford, Hillary Brooke, H. B. Warner, Lyle Talbot, Mary Treen

Deadline at Dawn

***RKO Radio*—Murder Mystery**

There is an abundance of suspense and thrill in this action melodrama which is concerned with a case of murder and mistaken identity. It has a carefully constructed plot contributed by Clifford Odets who has written an effective vehicle. It is presented by a capable cast headed by Susan Hayward, Paul Lukas and Bill Williams.

The story tells of a midsummer's night in New York which becomes the setting for a murder. A sailor on leave, played by Bill Williams, believes that he might have murdered a woman because after drinking he stole from her a large sum of money. When he was returning the money he found the corpse. Susan Hayward, a taxi dance hall girl, at first reluctant to help the sailor find the murderer, finally lends her assistance. There are many likely suepects and audiences will be surprised when the real killer confesses.

Good performances are given by the leading players and the supporting cast which includes Lola Lane, Jerome Cowan and Joseph Calleia. The photography and the special effects which are well handled add to the effective atmosphere of this murder-mystery.

Sig Rogell was the executive producer with Adrian Scott producing and Harold Clurman directing. The story was based on a novel by William Irish.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, March, 1946. Running time, 82 min. PCA No. 10937. General audience classification.
June .....Susan Hayward
Gus .....Paul Lukas
Alex .....Bill Williams
Joseph Calleia, Osa Massen, Lola Lane, Jerome Cowan, Marvin Miller, Roman Bohnen, Steven Geray, Joe Sawyer, Constance Worth, Joseph Crehan
(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

SOMEWHERE IN THE NIGHT (20th Century-Fox)

PRODUCER: Anderson Lawler. DIRECTOR: Joseph Mankiewicz. PLAYERS: John Hodiak, Nancy Guild, Lloyd Nolan, Richard Conte.

MELODRAMA. A returned war veteran, an amnesia victim, who knows only his name, and has only one clue to his identity—a vitriolic letter from a girl—sets out to rediscover his past. He finds that, prior to his entry into the armed forces, he had been involved in a killing a robbery. He was inocent of crime, however, and at length he manages to prove his innocence, and to marry a girl whom he meets in the course of his adventures.

ANGEL ON MY SHOULDER (UA-Rogers)

PRODUCER: Charles R. Rogers. DIRECTOR: Archie Mayo. PLAYERS: Paul Muni, Claude Rains, Anne Baxter.

FANTASY. A gangster, dead and condemned to Hell, persuades the Devil to come back with him to earth. There the pair play havoc with the lives of a judge and his daughter. The judge eventually outwits the Devil and the gangster, and the pair go back to Hell.

THE DARK CORNER (20th Century-Fox)

PRODUCER: Fred Kohlmar. DIRECTOR: Henry Hathaway. PLAYERS: Lucille Ball, William Bendix, Mark Stevens, Clifton Webb, Kurt Kruger, Reed Hadley.

MELODRAMA. A detective is suspected of having murdered a former friend who had been blackmailing him. Further investigation reveals that the guilty man is the wealthy owner of an art gallery, whose jealousy had been aroused by the discovery that his wife was on intimate terms with the victim.

CLUNY BROWN (20th Century-Fox)

PRODUCER-DIRECTOR: Ernest Lubitsch. PLAYERS: Charles Boyer, Jennifer Jones, Helen Walker, Sir Aubrey Smith, Margaret Bannerman, Sara Allgood, Richard Haydn, Ernest Cossart, Una O'Connor, Florence Bates.

COMEDY-DRAMA. A young English girl who is ambitious to become a plumber comes to the aid of a young man whose sink gets stoped up while he is giving a cocktail party. She meets a Czech writer, and is given several cocktails. When her uncle, a plumber, arrives, he is horrified, and at once arranges for her to go into service in a wealthy home. There she meets the Czech writer once more. The two fall in love, and their romance ends happily.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2863. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

SPECIAL

.... Kiss and Tell .....Oct. 18,'45

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6209 Outlaws of the Rockies (1944-45) .....Sep. 18,'45
7022 The Crime Doctor's Warning.Sep. 27,'45
.... The True Glory.....Oct. 4,'45
7029 Girl of the Limberlost.....Oct. 11,'45
7201 Blazing the Western Trail...Oct. 18,'45
7024 Voice of the Whistler.....Oct. 30,'45
7202 Lawless Empire .....Nov. 15,'45
7036 Prison Ship .....Nov. 15,'45
.... Snafu .....Nov. 22,'45
7023 My Name Is Julia Ross.....Nov. 27,'45
.... Hit the Hay.....Nov. 29,'45
6005 She Wouldn't Say Yes (1944-45) .....Nov. 29,'45
7019 Life With Blondie.....Dec. 13,'45
.... One Way to Love.....Dec. 20,'45
7203 Texas Panhandle .....Dec. 20,'45
.... Pardon My Past.....Dec. 25,'45
.... Out of the Depths.....Dec. 27,'45
.... Meet Me on Broadway.....Jan. 3,'46
.... Tars and Spars.....Jan. 10,'46
.... A Close Call for Boston Blackie .....Jan. 24,'46
.... Frontier Gunlaw .....Jan. 31,'46
.... The Notorious Lone Wolf....Feb. 14,'46
.... Roaring Rangers .....Feb. 14,'46
.... Bandit of Sherwood Forest...Feb. 21,'46
.... The Gentleman Misbehaves....Feb. 28,'46
.... Just Before Dawn .....Mar. 7,'46
.... Throw a Saddle on a Star....Mar. 14,'46
.... So Dark the Night.....Mar. 14,'46
.... Gunning for Vengeance.....Mar. 21,'46
.... Perilous Holiday .....Mar. 21,'46
.... Talk About a Lady.....Mar. 28,'46
.... Blondie's Lucky Day.....Not Set
.... Boston Blackie's Private Ghost. Not Set
.... Galloping Thunder .....Not Set
.... Glide .....Not Set
.... Heading West .....Not Set
.... Landrush .....Not Set
.... Mysterious Intruder .....Not Set
.... Night Editor .....Not Set
.... Phantom of the Desert.....Not Set
.... Renegades .....Not Set
.... Terror Trail .....Not Set
.... That Texas Jamboree.....Not Set
.... Two Fisted Stranger .....Not Set
.... Walls Came Tumbling Down..Not Set

IN PRODUCTION

.... Devil's Mask .....
.... One Life Too Many.....
.... The Story of Jolson .....

FILM CLASSICS

(Reissues)

.... Beau Hunks .....Jan. 1,'45
.... The Cowboy and the Lady....Feb. 1,'45
.... Little Lord Fauntleroy.....Mar. 1,'45
.... I Was Faithful .....Apr. 1,'45
.... Ragged Angels .....May 1,'45
.... Wuthering Heights .....June 1,'45
.... One Heavenly Night.....July 1,'45
.... Raffles .....Aug. 1,'45
.... Arrowsmith .....Sep. 1,'45
.... Kid Millions .....Nov. 1,'45
.... Lady of Fortune .....Dec. 15,'45
.... Adventures of Marco Polo....Dec. 29,'45
.... Hurricane .....Jan. 15,'46
.... Come and Get It.....Jan. 29,'46
.... Beloved Enemy .....Jan. 29,'46
.... Condemned to Devil's Island..Feb. 12,'46
.... These Three .....Feb. 12,'46

MGM

SPECIAL

605 Weekend at the Waldorf.....Oct.,'45

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BLOCK 13

600 Our Vines Have Tender Grapes..Sep.,'45
601 The Hidden Eye .....Sep.,'45
602 Abbott and Costello in Hollywood.Oct.,'45
603 Her Highness and the Bellboy...Oct.,'45
604 Dangerous Partners .....Oct.,'45

BLOCK 14

606 What Next, Corporal Hargrove.Nov.-Dec.
607 She Went to the Races.....Nov.-Dec.
608 Vacation from Marriage.....Nov.-Dec.
610 Yolanda and the Thief.....Nov.-Dec.
609 They Were Expendable.....Nov.-Dec.

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BLOCK 15

.... The Harvey Girls.....Jan.-Feb.
.... A Letter for Evie.....Jan.-Feb.
.... Portrait of Maria.....Jan.-Feb.
.... Sailor Takes a Wife.....Jan.-Feb.
.... Up Goes Maisie .....Jan.-Feb.

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.... Adventure .....Not Set
.... Army Brat .....Not Set
.... Bad Bascomb .....Not Set
.... Boys' Ranch .....Not Set
.... But Not Goodbye.....Not Set
.... Easy to Wed.....Not Set
.... Faithful In My Fashion.....Not Set
.... The Green Years.....Not Set
.... Hold High the Torch.....Not Set
.... Holiday in Mexico.....Not Set
.... Hoodlum Saint .....Not Set
.. It Happened at the Inn.....Not Set
.... The Last Chance.....Not Set
.... No Leave, No Love.....Not Set
.... Postman Always Rings Twice.Not Set
.... Star from Heaven.....Not Set
.... Three Wise Fools.....Not Set
.... Time for Two .....Not Set
.... Two Sisters From Boston....Not Set
.... The Yearling .....Not Set
.... Ziegfeld Follies of 1946.....Not Set

IN PRODUCTION

.... Fiesta .....
.... Till the Clouds Roll By.....
.... You Were There.....
.... The Show-Off .....

MONOGRAM

407 Sensation Hunters (1944-45)..Oct. 13,'45
457 The Lost Trail (1944-45)....Oct. 20,'45
464 Riders of the Dawn (1944-45).Nov. 3.'45
458 Frontier Feud (1944-45)....Nov. 24,'45
571 Lonesome Trail .....Dec. 8,'45
501 Sunbonnet Sue .....Dec. 8,'45
508 Black Market Babies.....Dec. 15,'45
505 Allotment Wives, Inc. .. ..Dec. 29,'45
509 Live Wires .....Jan. 12,'46
516 Strange Mr. Gregory.....Jan. 12,'46
565 Border Bandits .....Jan. 12,'46
528 Face of Marble .....Jan. 19,'46
452 Drifting Along .....Jan. 26,'46
513 Red Dragon .....Feb. 2,'46
572 Moon Over Montana.....Feb. 16,'46
527 The Shadow Returns .....Feb. 19,'46
566 The Haunted Mine .....Feb. 23,'46
507 Fear .....Mar. 2,'46
.... Swing Parade of 1946.....Mar. 16,'46
.... Dark Alibi .....Not Set
529 Gay Cavallier .....Not Set
.... Joe Palooka, Champ.....Not Set
514 Junior Prom .....Not Set
.... Shadow's Shadow .....Not Set
.... Suspense .....Not Set
.... Trail of the Yukon .....Not Set
.... Under Arizona Skies.....Not Set
.... West of the Alamo.....Not Set

IN PRODUCTION

.... In High Gear .....

PARAMOUNT

BLOCK 1

4501 Duffy's Tavern .....Sep. 28,'45
4502 Love Letters .....Oct. 26,'45
4503 The Lost Weekend.....Nov. 16,'45
4504 Follow That Woman.....Dec. 14,'45

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BLOCK 2

4506 Hold That Blonde.....Nov. 23,'45
4507 Stork Club .....Dec. 28,'45
4508 People Are Funny.....Jan. 11,'46
4509 Kitty .....Jan. 25,'46

BLOCK 3

4511 Tokyo Rose .....Feb. 8,'46
4512 Masquerade in Mexico.....Feb. 22,'46
4513 Miss Susie Slagle's.....Mar. 8,'46
1531 Road to Utopia (Special).....Mar. 22,'46

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SPECIAL

BLOCK 4

.... The Virginian .....Apr. 5,'46
.... The Blue Dahlia .....Apr. 18,'46
.... They Made Me a Killer.....May 3,'46
.... The Well-Groomed Bride.....May 18,'46

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BLOCK 5

.... Hot Cargo .....
.... Our Hearts Were Growing Up.....
.... Strange Love of Martha Ivers.....
.... To Each His Own .....

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.... Blue Skies .....Not Set
.... Big Town .....Not Set
.... The Bride Wore Boots.....Not Set
.... Calcutta .....Not Set
.... Californian .....Not Set
.... Cross My Heart.....Not Set
.... Easy Come, Easy Go.....Not Set
.... The Imperfect Lady.....Not Set
.... Ladies' Man.....Not Set
.... Monsieur Beaucaire .....Not Set
.... Searching Wind .....Not Set
.... Swamp Fire.....Not Set
.... Too Good to Be True.....Not Set
.... The Trouble With Women....Not Set
.... Two Years Before the Mast..Not Set

IN PRODUCTION

.... Danger Street .....
.... O. S. S. .....
.... Perfect Marriage .....

PRC PICTURES

.... Why Girls Leave Home.....Oct. 9,'45
.... White Pongo .....Nov. 2,'45
.... Club Havana .....Nov. 23,'45
.... Prairie Rustlers .....Nov. 7,'45
.... Song of Old Wyoming.....Nov. 12,'45
.... The Navajo Kid .....Nov. 21,'45
.... Detour .....Nov. 30,'45
.... The Enchanted Forest.....Dec. 8,'45
.... How Do You Do?.....Dec. 24,'45
.... Strangler of the Swamp.....Jan. 1,'46
.... Lightning Raiders .....Jan. 7,'46
.... Danny Boy .....Jan. 8,'46
.... Six Gun Man .....Feb. 1,'46
.... Ambush Trail .....Feb. 17,'46
.... The Flying Serpent.....Feb. 20,'46
.... I Ring Doorbells .....Feb. 25,'46
.... Mask of Diijon .....Mar. 1, 46
.... Romance of the West.....Mar. 20,'46
.... Bombshell from Brazil.....Not Set
.... Caravan Trail .....Not Set
.... Colorado Serenade .....Not Set
.... Devil Bat's Daughter.....Not Set
.... Flaming Jungle .....Not Set
.... Grand Central .....Not Set
.... Gun Hands .....Not Set
.... Heritage .....Not Set
.... I'm From Arkansas .....Not Set
.... Ladies of the Chorus.....Not Set
.... Law Crusaders .....Not Set
.... The Lost Continent.....Not Set
.... The Mummy's Daughter.....Not Set
.... Murder Is My Business.....Not Set
.... Music Hall Varieties of 1946.Not Set
.... Once and For All.....Not Set
.... Quebec .....Not Set
.... Queen of Diamonds.....Not Set
.... Sorority Girl .....Not Set
.... Terrors on Horseback.....Not Set
.... Valley of Lonely Women.....Not Set
.... The Vanishing Gangster.....Not Set
.... Wife of Monte Cristo.....Not Set

IN PRODUCTION

.... Avalanche .....

RKO

SPECIAL

582 Woman in the Window.....
681 Along Came Jones.....
651 Wonder Man.....
691 Pinocchio (R.) .....
661 Bells of St. Mary's.....
682 Tomorrow Is Forever.....

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BLOCK 1

601 Mama Loves Papa .....Aug.,'45
602 George White's Scandals.....Aug.,'45
603 Falcon in San Francisco.....Aug.,'45
604 Johnny Angel .....Aug.,'45
605 Radio Stars on Parade.....Aug.,'45

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BLOCK 2

606 Man Alive .....Sept.,'45
607 First Yank Into Tokyo.....Sept.,'45
608 Isle of the Dead.....Sept.,'45
609 Wanderer of the Wasteland.....Sept.,'45
610 The Spanish Main.....Sept.,'45

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BLOCK 3

611 The Spiral Staircase.....Dec.,'45
612 Cornered .....Dec.,'45
613 Dick Tracy .....Dec.,'45
614 Sing Your Way Home.....Dec.,'45
615 Hotel Reserve .....Dec.,'45

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BLOCK 4

616 From This Day Forward.....Apr.,'46
617 Deadline at Dawn .....Mar., '46
618 Tarzan and the Leopard Woman Feb.,'46
619 A Game of Death.....Feb.,'46
620 Riverboat Rhythm .....Mar.,'46

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..... Badman's Territory.....Not Set
.... The Bamboo Blonde.....Not Set
.... Bedlam .....Not Set
.... The Bishop's Wife.....Not Set
.... The Calico Kid.....Not Set
.... Christabel Caine .....Not Set
.... Ding Dong Williams.....Not Set
.... Earth and High Heaven.....Not Set
.... Falcon's Alibi .....Not Set
.... Galveston .....Not Set
.... Genius at Work.....Not Set
.... The Great Answer .....Not Set
.... The Great Day.....Not Set
.... Heartbeat .....Not Set
.... It's a Wonderful Life.....Not Set
.... If This Be Known.....Not Set
.... Journey Together .....Not Set
.... The Kid from Brooklyn.....Not Set
.... Ladies' Choice .....Not Set
.... Lady Luck .....Not Set
.... Make Mine Music.....Not Set
.... Notorious .....Not Set
.... Partners in Time.....Not Set
.... Riverboat Rhythm.....Not Set
.... The Robe .....Not Set
.... Sinbad the Sailor.....Not Set
.... Sister Kenny .....Not Set
.... Step by Step .....Not Set
.... The Stranger .....Not Set
.... Sunset Pass .....Not Set
.... Tarzan and the Leopard Woman.Not Set
.... Till the End of Time.....Not Set
.... The Truth About Murder....Not Set
.... Up Front with Mauldin.....Not Set
.... A Very Remarkable Fellow..Not Set
.... Who Is My Love?.....Not Set
.... Without Reservation.....Not Set

IN PRODUCTION

.... Crack-Up .....
.... Desirable Woman .....
.... Double Trouble .....
.... Likely Story .....

REPUBLIC

561 Phantom of the Plains.....Sep. 7,'45
551 Bandits of the Badlands.....Sep. 14,'45
501 Scotland Yard Investigator...Sep. 30,'45
562 Marshal of Laredo.....Oct. 7,'45
552 Rough Riders of Cheyenne...Nov. 1,'45
502 Girls of the Big House.....Nov. 2,'45

Prod. No.	Title	Release Date
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
509	Gay Blades	Jan. 25,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
....	Affairs of Geraldine	Not Set
...	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentlemen from Missouri	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
512	Murder in the Music Hall	Not Set
....	My Pal, Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

IN PRODUCTION

....	Ghost Goes Wild
....	Inner Circle
....	Man from Rainbow Valley
....	My Pal Trigger

20TH-FOX

SPECIAL

Prod. No.	Title	Release Date
402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonial Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
...	Dragonwyck	Apr.,'46
....	San Demetrio	Apr.,'46
....	Wake Up and Dream	Apr.,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Cluny Brown	Not Set
....	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	Johnny Comes Flying Home	Not Set
....	Rendezvous 24	Not Set
....	Smoky	Not Set
....	Somwhere in the Night	Not Set
....	Strange Triangle	Not Set

IN PRODUCTION

....	It Shouldn't Happen to a Dog
....	Margie
....	Shocking Miss Pilgram
....	Three Little Girls in Blue

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	A Night in Casablanca	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

IN PRODUCTION

....	Angel on My Shoulder
....	Mr. Ace and the Queen
....	Strange Woman

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Notorious Gentleman	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	The Cat Creeps	Not Set
....	Down by the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
.....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Night in Paradise	Not Set
....	She-Wolf of London	Not Set
....	Strange Conquest	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

IN PRODUCTION

....	Adventure for Two
....	Dressed To Kill
....	Love Takes a Holiday
....	Shahrazad

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'46
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

IN PRODUCTION

....	Humoresque
....	The Sentence
....	A Very Rich Man

BRITISH

(Distribution In U. S. Not Set)

The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Night Boat to Dublin (ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle Lion)	Not Set

MISCELLANEOUS

Military Secret (Artkino)	Aug. 1,'45
Half-Way House (AFE)	Aug. 11,'45
Girl No. 217 (Artkino)	Sept. 1,'45
The Barge-Keeper's Daughter (Famous-Intl.)	Sept. 4,'45
Love on the Dole (Four Continents)	Oct. 12,'45
Battle for Music (Four Continents)	Oct. 13,'45
Marie Louise (Mayer-Burnstyn)	Nov. 12,'45
Once There Was a Girl (Artkino)	Dec. 22,'45
Fedora (Variety)	Jan. 14,'46
Amami Alfredo (Grandi)	Jan. 18,'45
Six P.M. (Artkino)	Jan. 26,'45
A Boy, A Girl and a Dog (Frank)	Not Set
Dear Octopus (English)	Not Set
The Fall of Berlin (Artkino)	Not Set
On Approval (English)	Not Set
Secret Mission (English)	Not Set
They Met in the Dark (English)	Not Set
Thunder Rock (English)	Not Set

ADVANCE SYNOPSES

FROM THIS DAY FORWARD (RKO Radio)

PRODUCER: William Pereira. DIRECTOR: John Berry. PLAYERS: Joan Fontaine, Mark Stevens, Arline Judge, Wally Ford, Rosemary DeCamp.

POSTWAR DOMESTIC DRAMA. A young man, honorably discharged from the service, returns to his bride, whom he married after a whirlwind courtship and has not seen for some years. The two meet with many trials and tribulations in trying to preserve their marriage in the postwar years.

TO EACH HIS OWN (Paramount)

PRODUCER: Charles Brackett. DIRECTOR: Mitchell Leisen. PLAYERS: Olivia De Havilland, John Lund, Mary Anderson, Philip Terry, Bill Goodwin, Alma Macrorie, Griff Barnett.

DOMESTIC DRAMA. At the time of the First World War, a young woman falls in love with an aviator, and bears his child. Before the two can be wed, he is killed. The woman allows her child to be adopted. Later she tries to recover the child, but does not locate him until the Second World War, by which time he, too, is an aviator. Sensing the bond between them, he penetrates her identity.

ESCAPE ME NEVER (Warners)

PRODUCER: Henry Blanke. DIRECTOR: Peter Godfrey. PLAYERS: Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Reginald Denny, Isobel Elsom, Albert Basserman.

ROMANTIC DRAMA. This is a remake of the Elizabeth Bergner starring vehicle which was made by United Artists in 1935, based on the novel, "The Food of the Family," by Margaret Kennedy. It concerns two brothers, one of whom is, though married, a philanderer. His infatuation with his brother's fiancee makes his wife unhappy, but when their child dies, he comes to his senses, and all ends well.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2863.

Abilene Town (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 16, '46, p. 51.

Adventure (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 51.

And Then There Were None (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 19, '46, p. 57; February 2, '46, p. 53; February 9, '46, p. 58.

The Bells of St. Mary's (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—140.0%
Round Table Exploitation—December 15, '45, p. 66; December 29, '45, p. 56; January 12, '46, p. 61; January 19, '46, pp. 50, 52; February 2, '46, p. 50; February 9, '46, pp. 48, 60; February 16, '46, p. 50.

Breakfast in Hollywood (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 2, '46, p. 56.

Col. Effingham's Raid (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 9, '46, p. 53.

Cornered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 29, '45, p. 54; February 2, '46, p. 59.

Dakota (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 24, '45, p. 58; January 5, '46, p. 50; February 16, '46, p. 47.

Doll Face (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—January 26, '46, p. 50.

Duffy's Tavern (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.3%
Round Table Exploitation—September 15, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 40; November 3, '45, p. 62; November 10, '45, p. 48; December 29, '45, p. 60; February 2, '46, p. 56.

Kiss and Tell (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.9%
Round Table Exploitation—October 6, '45, p. 56; October 20, '45, p. 68; November 17, '45, pp.50, 56; December 1, '45, p. 56; December 8, '45, p. 49; December 22, '45, p. 51; January 5, '46, pp. 46, 48; February 2, '46, p. 59.

Leave Her to Heaven (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—128.4%
Round Table Exploitation—December 29, '45, p. 54; January 12, '46, p. 52; January 26, '46, p. 48; February 2, '46, p. 53; February 9, '46, p. 48.

The Lost Weekend (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 26, '46, p. 51; February 2, '46, p. 46; February 9, '46, p. 46; February 16, '46, p. 47.

Mama Loves Papa (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 16, '46, p. 50.

My Reputation (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.0%
Round Table Exploitation—February 9, '46. pp. 53, 56.

One Way to Love (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 9, '46, p. 48.

Our Vines Have Tender Grapes (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.0%
Round Table Exploitation—September 29, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 43; November 3, '45, pp. 68, 69; December 15, '45, p. 58; December 22, '45, pp. 47, 51, 56; December 29, '45, p. 52; February 2, '46, p. 50; February 9, '46, p. 60.

Road to Utopia (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 46.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Snafu (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 1, '45, p. 51; February 9, '46, pp. 48, 53; February 16, '46, p. 46.

The Spanish Main (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—125.2%
Round Table Exploitation—October 27, '45, p. 40; November 17, '45. pp. 50, 56; December 1, '45, p. 46; December 8, '45, p. 48; December 15, '45, p. 66; December 29, '45, p. 50; January 5, '46, pp. 50, 52; February 2, '46, p. 53.

Spellbound (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—126.3%
Round Table Exploitation—November 10, '45, p. 52; December 15, '45, pp. 62, 63, 66; December 29, '45, p. 54; January 26, '46, p. 50; February 16, '46, pp. 46, 47.

The Stork Club (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.0%
Round Table Exploitation—December 29, '45, p. 52; January 12, '46, p. 52; January 19, '46, p. 50; February 2, '46, p. 56.

Tars and Spars (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 9, '46, p. 56; February 16, '46, p. 48.

They Were Expendable (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.2%
Round Table Exploitation—January 19, pp. 50, 52; January 26, '46, p. 51; February 2, '46, p. 59; February 9, '46, p. 58; February 16, '46, p. 50.

Vacation from Marriage (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 26, '46, p. 50.

Weekend at the Waldorf (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.5%
Round Table Exploitation—September 29, '45, pp. 55, 58; October 27, '45, p. 40; November 10, '45, p. '46; November 17, '45, p. 56; December 1, '45, p. 47; December 8, '45, p. 52; December 15, '45, p. 69; December 22, '45, p. 47; December 29, '45, p. 60; January 19, '46, p. 56; January 26, '46, p. 50; February 2, '46, p. 50.

What Next, Corporal Hargrove? (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.4%
Round Table Exploitation—December 15, '45, p. 62; January 12, '46, p. 52; January 19, '46, p. 50; January 26, '46, p. 48.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2862, issue of February 23, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2841 and 2842, issue of February 9, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2860 and 2861, issue of February 23, 1946.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2862
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	2862
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	.....	....	2859	....
•Apology for Murder	PRC		Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	..	Helen Hayes-Ronald Colman	Sept. 1,'45	95m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	...	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	
Barbary Coast, The (Reissue)	Film Classics	....	Edw. G. Robinson-Miriam Hopkins	Oct. 1,'44	92m	Oct. 5,'35	....	....	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beau Hunks (Reissue)	Film Classics	....	Laurel and Hardy	Jan. 1,'45	35m	Sept. 5,'31	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
†Bells of St. Mary's The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2862
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Jan. 29,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	508	Ralph Morgan-Jayne Hazard	Dec. 15,'45	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA		Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	....	.....	....	2850	....
Blue Dahlia, The (Block 4)	Para.	....	Alan Ladd-Veronica Lake	Apr. 18,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set				2230	
•Border Badman	PRC	..	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	..
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2862
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	...	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (Color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	.....	....	2818	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Catman of Paris, The	Rep.	....	Carl Esmond-Lenore Aubert	Not Set	65m	Feb. 23,'46	2858	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	...
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	Not Set	....	.....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2862
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	Jan. 29,'46	99m	Nov. 7,'36	....	....	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Feb. 12,'46	87m	.....	....	....	....
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
Cornered (Block 3)	RKO	612	Dick Powell-Micheline Cheirel	Dec.,'45	102m	Nov. 17,'45	2717	2695	2862
Cowboy and the Lady, The (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Feb. 1,'45	90m	Nov. 12,'38	....	....	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	....	.....	....	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	...
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi (formerly Fatal Fingerprints)	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	.....	....	2809	....
Dark Corner, The	20th-Fox	....	Lucille Ball-William Bendix	Not Set	....	.....	....	2859	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	.....	....	2838	....
Deadline at Dawn (Block 4)	RKO	617	Susan Hayward-Paul Lukas	Mar.,'46	82m	Feb. 23,'46	2858	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	...
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45		....		2756	....
Diary of a Chambermaid	UA		Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy (Block 3)	RKO	613	Morgan Conway-Anne Jeffreys	Dec.,'45	62m	Dec. 15,'45	2758	2710	
Ding Dong Williams	RKO		Glenn Vernon-Marcia Maguire	Not Set				2695	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2862
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	...
Dragonwyck	20th-Fox.	....	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
•Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set		.....		2366	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Jan. 19,'46	72m	Jan. 26,'46	2818	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Aug.,'45	65m	July 21,'45	2626	2366	
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino		Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....		2467	...
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo (Block 2)	RKO	607	Tom Neal-Barbara Hale	Sept.,'45	82m	Sept. 8,'45	2638	2366	2798
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	...
Follow That Woman (Block 1)	Para	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
From This Day Forward (Block 4)	RKO	616	Joan Fontain-Mark Stevens	Apr.,'46	....	.....	....	2861	....
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	..
•Frontier Fugitives	PRC.	...	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	..	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	
Game of Death, A (Block 4) (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Feb.,'46	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	....	.....	....	2784	...
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Getting Gertie's Garter	UA	...	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals (Block 1)	RKO	602	Joan Davis-Jack Haley	Aug.,'45	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	...	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	.....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	....	.....	....	....	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HARVEY Girls, The (col.) (Bl. 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Feb. 23,'46	....	.....	....	2792	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	....	.....	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hoodlum Saint	MGM	....	William Powell-Esther Williams	Not Set	93m	Feb. 9,'46	2837	2830	....
Hot Cargo	Para.	....	William Gargan-Philip Reed	Block 5	....	.....	....	....	....
Hotel Reserve (British) (Block 3)	RKO	615	James aMson-Lucie Mannheim	Dec.,'45	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Kent Taylor-Virginia Grey	Mar. 29,'46	....	.....	2850	....	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	...	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	...	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	...	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead (Block 2)	RKO	608	Boris Karloff-Ellen Drew	Sept.,'45	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	...	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
I Was Faithful (Reissue) (formerly Cynara)	Film Classics	....	Ronald Colman-Kay Francis	Apr. 1,'45	82m	July 15,'39	....	....	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	..	Joe Kirkwood-Elyse Knox	Not Set	....	.....	....	2809	....
Johnny Angel (Block 1)	RKO	604	George Raft-Signe Hasso	Aug.,'45	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	RKO	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	..
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
†Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2862
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	...	
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2862
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	..
Little Lord Fauntleroy (Reissue)	Film Classics	....	Mickey Rooney	Mar. 1,'45	102m	Feb. 29,'36	....	....	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....

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•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2862
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Mama Loves Papaa (Block 1)	RKO	601	Leon Errol-Elisabeth Risdon	Aug.,'45	60m	Aug. 4,'45	2639	2403	2862
Man Alive (Block 2) (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Sept.,'45	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
•Military Secret (Russian)	Artkino	.	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	.....	....	2748	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 16,'46	....	.....	....	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshall	Not Set	84m	Feb. 23,'46	2858	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2862
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	.....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turban Bey	May 3,'46	....	....	....	2279	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
•Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	.....	....	....	....
Notorious Gentleman	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	.....	....	2809	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	.....	....	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One Heavenly Night (Reissue)	Film Classics	....	John Boles-Evelyn Laye	July 1,'45	84m	Oct. 25,'30	....	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	2838	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Block 5	..	. .	. .	2555	
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	.	.
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	..	.....	....	2776	.
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade (Block 1)	RKO	605	Wally Brown-Alan Carney	Aug. 1,'45	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....	....	....
Ragged Angels (Reissue) (formerly They Shall Have Music)	Film Classics	....	Jascha Heifetz-Joel McCrea	May 1,'45	101m	July 15,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Reissue)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	..	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Resurrection (Reissue)	Film Classics	....	Frederic March	Nov. 1,'44	81m	.....	....	....	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810

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•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
Riverboat Rhythm (Block 4)	RKO	620	Leon Errol-Glenn Vernon	Mar.,'46	65m	Feb. 16,'46	2849	....	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	....	.....	....	2543	...
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
SAILOR Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
San Demetrio	20th-Fox	....	Walter Fitzgerald-Mervyn Johns	Apr.,'46	....	.....	....	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	...
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	...
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set	....	.....	....	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 19,'46	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	.	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	...	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	.....	....	2809	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Sing Your Way Home (Block 3)	RKO	614	Jack Haley-Anne Jeffreys	Dec.,'45	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marina Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set		.....		2628	
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Mar. 14,'46	....	.....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	.....	....	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	Not Set	....	.....	....	2859	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	.
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	...	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	.
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•South of Rio Grande	Mono.		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	..
† Spanish Main, The (color) (Bl. 2)	RKO	610	Paul Henreid-Maureen O'Hara	Sept.,'45	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	...	.....		2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2862
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	.
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	....	.....	....	2850	....
The Spiral Staircase (Block 3) (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Dec.,'45	83m	Jan. 5,'46	2785	2695	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	...	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2862
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.		Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Block 5	....	.....	....	....	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	.....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	..	....		2756	
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2862
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24 '45	2374	2250	2523
Tarzan and the Leopard Woman (Block 4)	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Feb.,'46	72m	Feb. 16,'46	2849	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	.....	....	2786	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 12,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	....	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2862
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	..
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	
This Happy Breed (Brit.) (color)	UA	...	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909		
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	266:
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	....	....	....	2850	....
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
To Each His Own	Para.	....	Olivia De Havilland-John Lund	Block 5	....	.....	....	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Two Mrs. Carrolls, The	WB	...	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	..
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	...
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	..
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	...
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	..
Virginian, The (color) (Bl. 4)	Para.	....	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Apr.,'46	....	.....	....	2499	...
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo		Carol Raye-Peter Graves	Not Set		July 28,'45	2566	....	
Wanderer of the Wasteland (Bl.2)	RKO	609	James Warren-Audrey Long	Sept.,'45	67m	Sept. 29,'45	2662		
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	....	Ray Milland-Olivia DeHavilland	May 18,'46	75m	Feb. 2,'46	2829	2786	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	...
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
Wuthering Heights (Reissue)	Film Classics	....	Lawrence Olivia-Merle Oberon	June 1,'45	104m	Apr. 1,'39	....	....	....
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	.....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2860 and 2861.

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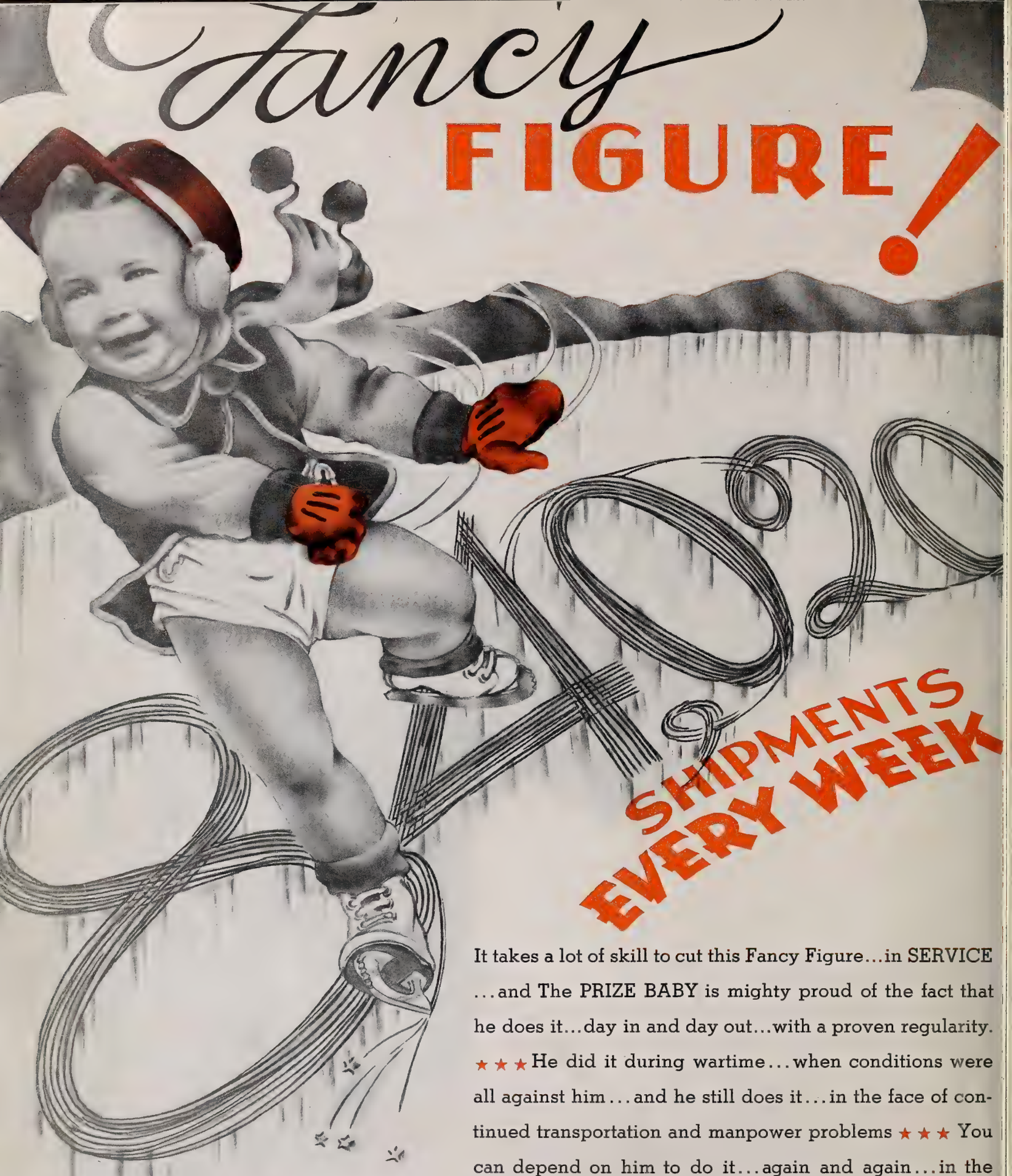
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